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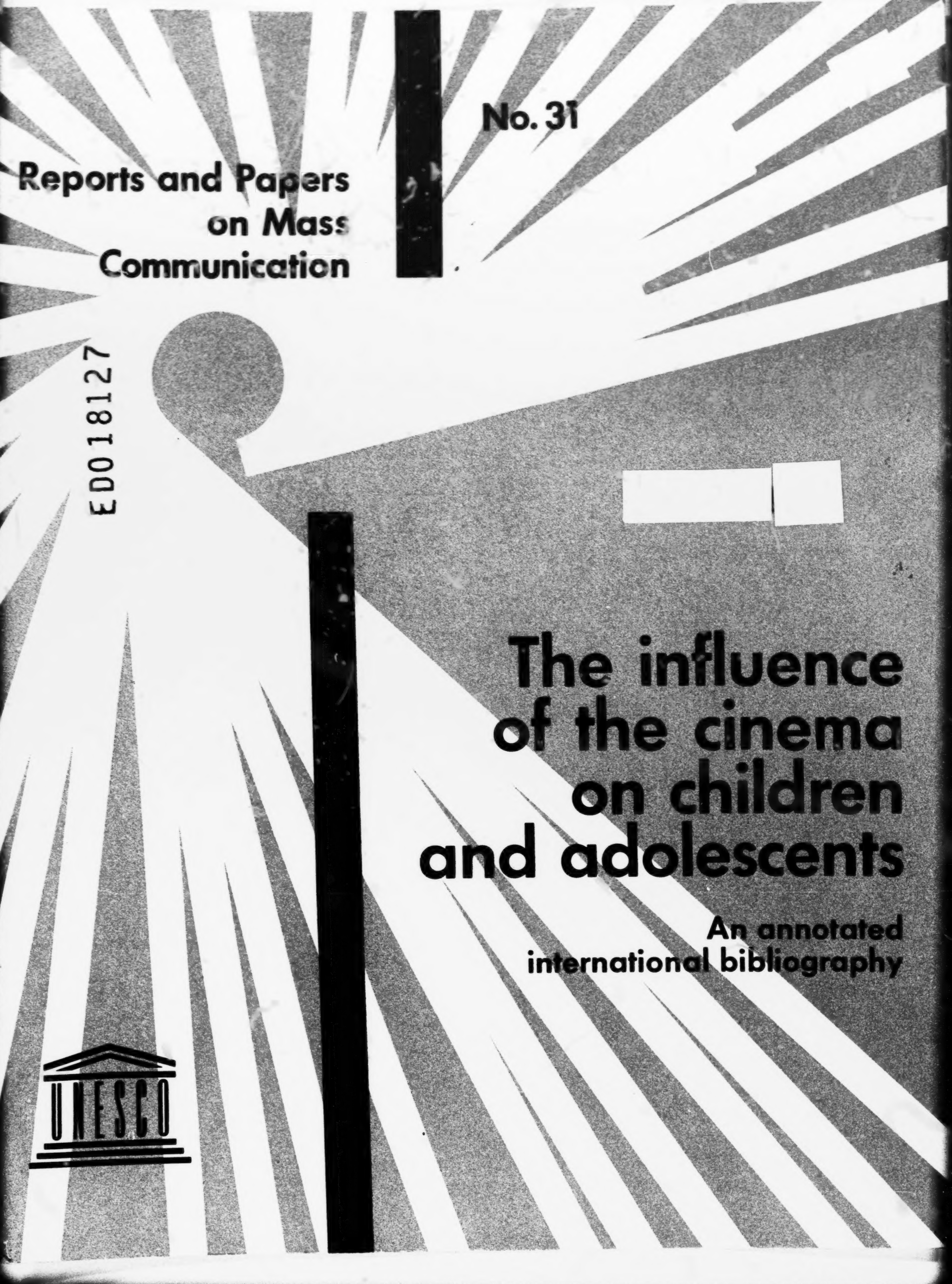

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on Mass
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No. 31

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The influence of the cinema on children and adolescents

An annotated international bibliography

UNESCO

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Nº 16 *Television and Tele-Clubs in Rural Communities*. July 1955 ($0.40; 2/- (Stg.); 0,50 NF).
Nº 17 *International Rules for the Cataloguing of Educational, Scientific and Cultural Films and Filmstrips*. Preliminary edition, May 1956 ($0.40; 2/- (Stg.); 1,00 NF).
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Nº 20 *Catalogue of 50 Popular Science Films*. July 1956 (out of print).
Nº 21 *Current Mass Communication Research I - Bibliography of Books and Articles on Mass Communication published since 1 January 1955*. December 1956 ($1; 5/- (Stg.); 2,50 NF).
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The influence of the cinema on children and adolescents

An annotated international bibliography

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EM 006 182

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TABLE OF CONTENTS

Introduction: A survey of trends 5

1. General Works 9
   - (a) Introductory studies, reflexions and assessments 9
   - (b) Studies on the objectives of research, and methods employed 12
   - (c) Bibliographies and special periodicals 16

2. The attitude of youth towards the cinema 18
   - (a) Frequency of cinema attendance: cinema habits; the cinema in relation to other leisure activities 18
   - (b) Motives for cinema attendance; film preferences; star-worship 29

3. Analysis of film content 33

4. The process of seeing a film 36
   - (a) Perception and comprehension of films 36
   - (b) The psychology of film experience (participation, identification, projection, etc.) 40

5. Influence and after-effects of films 48
   - (a) The influence of films on general knowledge, ideas, and attitudes . . . 48
   - (b) The influence of films on emotional life and behaviour 50
   - (c) What do children and young people recollect from films? 61
   - (d) Films and juvenile delinquency 62

6. Educational aspects and practical measures 67
   - (a) The use of films in the development of personality 67
   - (b) Education towards better appreciation and critical assimilation of films, (ciné-clubs; film education) 70
   - (c) Production and distribution of children's films; selection of suitable programmes for children and adolescents 82
   - (d) Censorship and legislation 90

7. Miscellaneous 94
   - (a) Special numbers of general periodicals 94
   - (b) Conference reports; handbooks of organizations, etc. 98

Index of authors 103

INTRODUCTION

A SURVEY OF TRENDS

Those who want to know what has been discovered about the influence of the cinema on children and adolescents will find an answer here. It has been given by some four hundred writers, from nearly thirty different countries, whose work is represented in the following pages.

The purpose of this bibliography is to list and to annotate the most important books and articles published throughout the world during the past three decades dealing with the influence of the cinema on young people. The task has not been an easy one: the field of subject-matter is wide and has been approached from various points of view - physiology, psychology, psychiatry, sociology, criminology, education - and the results have been published in many languages and places. Indeed, almost the only completely unassailable conclusion that may be drawn from a study of these pages is that great and growing importance is attached to the problem of film and youth. There is widespread agreement that something should be done.

What should be done is quite another matter. Few authoritative judgements could be made simply on the evidence of the bibliographical data collected here - at least without reference to the full texts of the books and articles themselves. Even then, the considered opinions and apparently substantiated conclusions of one writer seem, all too often, to cancel out those of another. As one author puts it, if one thing is known with certainty about children and the cinema, it is that very little is known with certainty about children and the cinema - beyond the obvious fact that they have a persistent liking for it.

Yet, when this note of caution has been sounded, there are nevertheless some broad trends which can be discerned in the present bibliography and which should not be overlooked. At various points in this world debate on the cinema's influence it is possible, without taking a show of hands, to gauge "the feeling of the meeting".

Studies on the educational film - that is, on the use of the film strictly as a teaching aid - have been excluded from this bibliography, in order to keep the publication within manageable proportions: but such action does not rule out the topic of film education ("éducation cinématographique") or, as it is called in several countries, "film appreciation". In point of fact, the growing interest in film education, allied with the development of ciné-clubs for the young, the production and distribution of special children's entertainment films and the presentation of special programmes, represents the most noticeable of the trends to be detected here. A large number of writers advocate that teaching about the cinema should not merely be encouraged but that it should be given formal recognition in the school curriculum. In several countries (e.g. the Union of Soviet Socialist Republics and the United Kingdom), even before the period covered by this book, this attitude existed. Any attempt to classify a collection of data such as this into positive and negative categories would have been "unscientific"; yet, as against those items which express viewpoints plainly antagonistic towards the cinema and its effects on the young, one cannot help being impressed by the volume of opinion in favour of the educational aspects and practical measures which are considered as positive influences of the film. The largest sections in fact deal with these, and even censorship, traditionally regarded as essentially negative, is represented as capable of being a positive factor.

The individual opinions expressed by writers in most of the other sections are often sharply contradictory, but nowhere more so than in the section dealing with "juvenile delinquency". However, although the subject is tendentious and controversial, it was obviously necessary to include a grouping of items under this heading, if only because the problem has attracted such widespread contemporary interest. Two or three assumptions can safely be made after an examination of these items. One is that, on the evidence so far available, it is extremely difficult - indeed, virtually impossible - to establish that the cinema has a direct influence on juvenile delinquency. While a great deal of research has been carried out to decide whether or not films corrupt youth, what has been done is conflicting both as to methods and results. There are a number of psychiatric theories on the subject, but the evidence in support of them is inconclusive. At one extreme it is claimed that films actively incite young people to delinquency; at the other that they are safety-valves which may help to prevent it; on the one hand, that they supply first-hand knowledge of how to commit criminal acts; on the other that, by keeping children off the streets, they prevent juvenile misbehaviour and crime. A "half-way" attitude is that criminal and amoral behaviour is to be imputed to deeper and more subtle influences than the film alone, although much that is shown on the screen is unsuitable for children.

There is no doubt that a good many hobby-horses are ridden through these pages. Nevertheless while there is no unanimity about the direct influence of the cinema, a majority of authors do speak of indirect and unconscious influences. The consensus of their opinion is that such influences are rarely the product of a single film or even of several, but are much more likely to be the outcome of a succession of movies with similar themes and tendencies, causing by reiteration a new state of mind or change of outlook in the young spectator. To put it another way, it is widely argued that the repeated presentation of certain themes and behaviour patterns on the screen has much more likelihood of producing a long-term, indirect effect than the immediate, overt influence of any individual film, however specific. The broad generalization might be made that the film has mainly a provocative effect but is rarely basically causal.

It would seem to be accepted now as almost beyond doubt that boys and girls get ideas from the movies on such superficial and generally harmless matters as dress, hair styles, speech, recreation and games. So far as harmful influences are concerned, the factors most frequently cited as responsible are over-emphasis and distorted presentation of crime, cruelty and horror, and of those elements which may be put under the generic label of "sex". However, as the evidence of the bibliographical entries reveals, considerable concern is also felt among parents and educators about the effects of a number of rather less obvious elements in cinema entertainment. There is a prevailing objection to the artificial conception of life in the world of the cinema (where "what is extreme is presented as normal") which is said to endanger the sense of values of the immature. Among aspects in this category that draw critical fire are: the recurrent portrayal of luxury and of the "easy life"; the "glorification" of revenge as a motive; the unrealistic solutions put forward when difficulties arise; and the artificial patterns of the "boy-meets-girl" situation. Several writers draw attention to the stereotyped images which the screen creates both of characters (e.g. the cowboy and the gangster) and of modes of behaviour; and the question is raised whether this stereotyping may give a wrong conception of national life and customs to young audiences in other countries. There is some evidence that in the case of racial attitudes or prejudices, these can be influenced - in one direction or the other - by a few striking films only.

It might have been expected that the entries in the section headed "juvenile delinquency" would all be of comparatively recent vintage. But this is not so. Writers in the early part of the period under review did not neglect the topic: there were studies on it in 1933; and the opinion of one writer is quoted to the effect that study in this field began soon after 1910 - in other words practically as soon as the cinema began to have an impact on the general public. Here again, writers and theorists appear to have been divided from the outset as to whether the film has any direct influence on the young - and if so, why. Even the increasing availability and use of scientific research techniques has not noticeably clarified the situation. In this context it is justifiable to draw attention to the wish expressed by one writer that there should be closer co-operation among the different investigators in the field of film and youth. The publication of this bibliography should at least go some way towards helping research workers to avoid entering unknowingly on portions of the field which have already been well cultivated.

In other sections of the bibliography the issues are rather more clear-cut than they are in those devoted in juvenile delinquency and other cinematic after-effects. For instance, in the sections on cinema attendance (2a) and film preferences (2b), several trends emerge fairly clearly. Some of these trends may seem obvious: nevertheless it is perhaps use[illegible] confirmation, from many quarters, of the view that children in general go to the cinema more often than their parents and that as they grow older they go less and less in parental company; that boys tend to go more often than girls; and that the children who are most frequent attenders are (to generalize) those who are unhappy or lonely, those who want "to escape from daily life" and therefore are seeking distraction, and those who have least interest in other activities. Rather more specifically, there is evidence to show that attendance is affected by standards of income, intelligence and education, with children at the lower levels in these three respects going to the movies more frequently than children who are well off, of high intelligence, and carefully educated.

In very many works on the influence of the cinema, the age of the young people concerned assumes first importance, because of its bearing on their habits and behaviour as film-goers, on their understanding of the medium and the effects it has upon them, on measures of censorship and legislation, and on the production and selection of what are regarded as suitable programmes. From a perusal of the items in this bibliography, four significant stages or periods in the development of young people's film-going can be reasonably clearly distinguished, even though it will be realized that one should not be arbitrary about age-groupings and that one phase will merge into another. The first stage is that up to the age of 7 years, the so-called "fairy-tale" age in which children live in an imaginary world. It may be noted here that a substantial body of opinion inclines to the view that the movie-theatre is no place for infants, and therefore, in general, that children should not start picture-going before the age of 7, and certainly not without the company of a parent or some other responsible adult. The second age-group covers the period between 7 and 12. This is what is known as the "Robinson age", when experience of realism comes more and more to the fore and children are mostly interested in adventure and action. But it is also noticeable that they can already adopt an objective attitude, and can follow the main lines of action in a story. This period merges into the third stage, the age of puberty, between 12 and 16, when the child's personality is markedly developing and tensions are arising. By this time the average child is strongly attracted towards the cinema, although aware of its fictitious nature. He can not only comprehend the film as a whole, but can also form some interpretation of the screen-play's internal structure and meaning. This view is supported by those writers who claim that "film language" cannot be understood by children before the advent of puberty. A variation of this is the theory that two phases can be distinguished in the development of the child's understanding of the cinema, a mental age of 10 years being necessary if he is to keep pace with sequences and with the various techniques of film expression, while a proper grasp of a film's real significance demands a mental age of at least 12 years. Most writers consider that the fourth stage in film comprehension starts at about 16 or 17 which, in a number of countries, is the age when young film-goers are legally regarded as having reached adult status and are therefore no longer officially subject to censorship restrictions. Their interest in the cinema is largely influenced by the desire to penetrate the mysteries of the adult world which they themselves are now entering.

But it is the age of 12 or 13 which is seen as the crucial dividing line. The problem of the film begins at 12 years, it is said: and among the writers represented here, it is fairly generally agreed that the reactions of adolescents at the cinema are naturally different from those of children, the onset of puberty producing not only a new outlook on film and a better understanding of what films are saying, but also sharper impressions and stronger effects on imagination and sentiments, with the consequent appearance of new problems. It is, for example, in adolescence that the cult of "star-worship" becomes most evident.

So far as preferences in screen entertainment are concerned, it is a commonplace to say that tastes in films mature as the subject himself matures. However, it may safely be adduced from the evidence available here, that boys prefer films of adventure, action and violence, while girls like those concerned with love, private life, and "glamour". These categories may be broken down a little further, as follows: for boys - war films, westerns, comedies, animal films, musicals, detective and crime thrillers, sports stories; for girls - musicals, nature and animal films, comedies, stories about love, everyday life and human relations. One may sum up these particular trends by saying that, in addition to levels of education, intelligence, age and income, the social milieu and conditions at home exert an influence on the frequency of children's visits to the cinema and on their preferences, tastes, and reactions to films. But it would be hazardous to make a more precise statement than we have here attempted.

From a survey of the relevant entries in Section 6, it seems to be generally agreed that there is such a thing as "film language" and that educators must take account of its existence, for the reason that films cannot be properly understood without some knowledge of this "language". Similarly, as regards production, there appears to be little doubt that simplicity is a prerequisite in the making of films for children, particularly young children, who have difficulty in following "film language" (camera movement, time symbols, etc.) which involves a different process from that required for reading and understanding a book. Those writers - and there are many - who favour the encouragement of "film teaching", especially through ciné-clubs and film discussions (either at the club or in the classroom itself), have a generally consistent idea about the lines along which such activities should be conducted. Similarly there is virtual unanimity as to the value of making and distributing films specially for children, just as there are few divergences of [illegible] concerning the pitfalls which will be encountered or the ways in which these might be avoided.

Origins and Scope of the Bibliography

The original basis of this work was a selection of abstracts of studies about young people and the cinema which was compiled by Dr. J.M.L. Peters, Director of the Netherlands Film Institute with the aid of a grant from the Netherlands "Preventie fonds" (Preventive Fund) and facilities made available by the Instituut Film en Jeugd. Unesco supplemented this selection by entries from other sources, and then circulated the resulting compilation of items in the form of a Draft Bibliography to its Member States and to individual authorities, inviting them to supply new and supplementary material and to make comments. More than a score of Member States and several organizations and individual specialists responded to this request. As a result the volume of additional material received not only made the present publication a great deal more comprehensive than the draft had indicated, but also had the effect of changing the nature of the bibliography, so that in its present revised form it is no longer essentially a selection by any single individual or group but has become, in effect, a compendium of selections supplied by specialists in the various Member States. This procedure may have led to a certain lack of proportion and may explain to some extent why certain countries have more representation than others among the entries - quite apart, of course, from the fact that the cinema's rate of development has differed widely throughout the world. It should also be noted in this connexion that different national groups have different attitudes towards the medium and different criteria for judging its importance and influence.

This publication, then, is not exhaustive or definitive, for no Bibliography on a daily-developing subject such as the cinema can ever be that; but allowing for errors and omissions, it is believed that with the co-operation of many persons it has become acceptably comprehensive and international in scope.

In general, only those works which have a direct bearing on the influence of the cinema on children and adolescents have been listed. The word "influence" has been used throughout, and especially in the title, in a wide sense, with the result that the bibliography includes studies on such subjects as "motives" and "cinema habits" which, it might be argued, do not come directly under the heading of "influence". The exclusion of studies on the educational film has already been explained.

Each entry includes an abstract which describes - in so far as it has been possible to ascertain these things - the purpose of the study, the research methods employed and the main conclusions reached, so that the reader may judge whether the publication is relevant to his own field of interest. The summaries express the conclusions and opinions, often quite forceful, of the writers of the original works, but not (it should be noted) the opinions of Unesco. It must also be emphasized that the length of each abstract has been determined by the nature of the book or article and in some cases (in the absence of the original) by the extent of the information available concerning it; but in no case has it been determined by any conclusion regarding its relative importance. One factor taken into account, however, was the accessibility of the original; among the studies given fuller treatment are some which are not readily available to the bulk of readers in all countries of the world.

The bibliographical entries are arranged by subject according to a scheme of classification which was tested and revised considerably before being chosen as the one least likely to cause dissatisfaction for the present purpose. Because many of the publications listed cover several topics, cross-references will be found at the end of each section, drawing attention (by mention of the appropriate numbers) to items in other sections containing relevant information.

In general the period covered is from 1930 to 1959, but a few studies published before the former date have been included as being of importance and having a direct bearing on subsequent research. An index of authors will be found at the end of the bibliography.

1. GENERAL WORKS

(a) INTRODUCTORY STUDIES, REFLEXIONS AND ASSESSMENTS

1. Begak, B. and Gromov, J. Bolsoe iskusstvo dlja malen'kih. /A great art for the young/ Moscow, State Film Publications, 1949.

Problems of films for children are treated in the following nine chapters: (1) Specific characteristics of films for children; (2) Films for children; (3) Film biographies; (4) Filmed fairy tales; (5) Adventure films; (6) Film comedies for children; (7) Children's literature and films for children; (8) The dialogue in children's films; (9) Perspectives of children's films.

In chapter one the educational value of the cinema and the particularly powerful influences of the cinema on children are studied. The conception of a children's film is defined, age limits are established and various opinions of educators on these subjects are discussed.

The authors define the specific characteristics of children's films according to age groups. They consider that the child's perception is empirical and final, and that this dictates the particular character and form of children's films: situations requiring a certain maturity of judgement by the spectators must be treated with discretion; special precision is required in the representation of moral values, and there should be a maximum of action. The choice of subjects is not limited; the authors feel that children's literature differs from general literature in the manner of telling a story and not in what it tells.

In the second chapter the authors examine the historical development of children's films with clearly-defined contemporary subjects, and analyse the best films of the past and the present.

The third chapter is devoted to films concerning great men. Their educational value, based on example, is enormous. Different aspects of biographical films - biographies of real or fictitious persons, historical or contemporary - are examined. In addition to ideological content, stress is laid on the problem of invention and fiction which bears a close relation to the recreational qualities and the interest of the spectacle.

In the fourth chapter the filmed fairy tale is defended. This type of entertainment is accessible to all ages; such films differ, of course, as to the complexity of conception, plot structure, pictorial realization and the verbal texture of the story. A detailed analysis of a cartoon is given.

The fifth chapter deals with adventure films citing several examples. Their special success with children is attributed to their presentation of uncommon and vivid events, and easily surmounted difficulties, and to the fact that they contain more "crowded" action than any other type of film.

The authors are also of the opinion that the hero must always win.

For the production of films of phantasy based on scientific facts, documentation, archives, and works of popular science should be used.

The sixth chapter is devoted to comedy which should normally have a place in the children's film repertoire. Reference is made to classic comedies, adapted for different age-groups and dealing with clearly defined social problems. The method of constructing a comic situation for a children's film is examined and the educational role of laughter is stressed, whether as a reaction to simple good-heartedness or to satire.

The seventh chapter discusses the close relationship between children's literature and children's films and analyses the problems of adapting literary works to the screen. The cinema does not always take the best advantage of experience gained in the field of children's literature.

In selecting literary works for adaptation to the screen, the literary interests of children, and their reading ability and problems of literary studies at school should be considered.

The eighth chapter analyses the characteristics of film dialogue for children, the dialogue being one of the elements in the construction of the character. The authors comment on the precision and persuasive force of the dialogue in the best children's films.

In the final chapter, the development of children's films according to an ideological and artistic plan, and the need to train personnel for future productions, are discussed.

2. Charters, W.W. Motion Pictures and Youth: A Summary. In one volume with Holaday, P.W. and Stoddard, George D., Getting Ideas from the Movies, New York, Macmillan, 1934, 66 p. (Payne Fund Studies).

Gives a summary survey of the "Payne Fund Studies", which are dealt with separately in this bibliography. See also under:

Holaday, P.W. and Stoddard, George D., Getting Ideas from the Movies (no. 259);

Peterson, Ruth C. and Thurstone, L.L., Motion Pictures and the Social Attitudes of Children (no. 195);

Shuttleworth, Frank K., and May, Mark A., The Social Conduct and Attitudes of Movie Fans (no. 198);
Dysinger, Wendell S. and Ruckmick, Christian A., The Emotional Responses of Children to the Motion Picture Situation (no. 214);
Peters, Charles C., Motion Pictures and Standards of Morality (no. 123);
Henshaw, Samuel, Miller, Vernon L., and Marquis, Dorothy, Children's Sleep (no. 226);
Blumer, Herbert, Movies and Conduct (no. 205);
Dale, Edgar, The Content of Motion Pictures (no. 116);
Dale, Edgar, Children's Attendance at Motion Pictures (no. 59);
Blumer, Herbert and Hauser, Philip M., Movies, Delinquency and Crime (no. 266);
Cressey, Paul G. and Thrasher, Frederick M., Boys, Movies and City Streets (no. 271);
Dale, Edgar, How to Appreciate Motion Pictures (no. 321).

3. Cohen-Séat, Gilbert. Les débats en 1955 sur l'influence du cinéma et sur les problèmes du film et de la jeunesse /Debates in 1955 on problems of the cinema and youth/. In: Revue internationale de filmologie, Paris, VI (20-24), 1955, p. 157-173.

Although only slight progress was made during many discussions, meetings and conferences on the cinema and youth held during 1955, it can be said that the cinema is gradually being taken seriously in all circles. To illustrate this a number of texts are reproduced: a discourse by H.H. the Pope (delivered before representatives of the Italian film industry); "Is Culture in Danger?" (a debate on communication media - press, film, radio, television - held at Geneva); a report of the "Journées de la santé mondiale" (held in Paris); and a text produced by Unesco on the use of recreational films by cinema-clubs and in adult education.

4. Commission on Educational and Cultural Films. The Film in National Life. London, Allen & Unwin, 1932, n.p.

A report on the position of the cinema in England, its cultural influence, its instructional potentialities and its social significance as a recreational activity; principles applicable to the production and distribution of documentary and educational films, and various information on the technical aspects of the use of films in education. A detailed bibliography.

5. Corradini, Umberto. Contributo allo studio dei rapporti tra cinema e gioventù /Contribution to the study of the relations between the cinema and young people/ In: Lumen, Brescia, May 1955, p. 83-88; August 1955, p. 114-116; January 1956, p. 149-160.

The author, after assessing the influence of the cinema on child development and its responsibilities towards young people in several articles contributed to Lumen, examines the different views expressed on this matter and briefly discusses the main books and articles dealing with the question.

6. Dolinskij, I.L. Detskoe kino /The cinema for children./ Moscow, 1957. (manuscript).

This study is intended for publication in vols. 2 and 3 of "Studies on the History of Soviet Cinema", in preparation by the Cinema Section of the Institute of History of the Arts of the Academy of Science of the USSR.

Describes the development of the cinema for children in the USSR from its beginning before the Revolution up to the present day.

The most important part of this work deals with the stages of development of this branch of film art. The author also seeks to define the specific character of the form and content of recreational and documentary films for children. From the mass of children's films he selects the most valuable productions for analysis: ("Golden Honey", "Worn Slippers", "A White Sail on the Horizon", "There was a Little Girl", "Cuk and Guek", "Kortik", etc.).

Touching on the problem of the aesthetic and didactic rôles of children's films, the author discusses the relationship between the cinema as a form of art and education. Artists concerned with the direction of children's films are, in a sense, educators; failing such a relationship with education, the development of children's films is impossible.

The rôle which children's literature and the "theatres for young audiences" have played in the development of children's films is stressed. The experience of authors of children's books and plays and the traditions of theatre groups have been a valuable aid to the craftsmen of children's films.

Great attention is given to questions of interpretation (disguise and games for children who are not professional actors). Throughout the essay, the author insists on the necessity for a special production studio for children's films, which he considers vital to the satisfactory development of children's films.

The parts played by the Komsomols, and the educational and social organizations, in the history of the Soviet cinema for children are also described.

7. Federation of Children's Welfare Organizations of Yugoalavia. Film i dete: clanci, dokumenti i informacije /The cinema and children: Articles, documents and information/. Commission on the Cinema and Children, of the Federation of Children's Welfare Organizations of Yugoslavia, Belgrade, 1957, 88 p. (stencilled).

An internal bulletin containing mainly texts already published in foreign works and periodicals, in particular:

Field, Mary: "Children's Film Taste";
Badawczy, Zaspol: "Researches into the Problems of Entertainment Films for the Children in Poland";
Brinkmann, Donald: How to Make Good Films for Children and Youth. Reviews of certain foreign books, notably: Film und Jugend (Cinema and youth), published by the Deutsches Institut für Filmkunde; Agel, Henri and Geneviève: Précis d'initiation au cinéma (A brief introduction to the cinema); OCIC, Revue internationale du cinéma, nos. 13 and 18. A detailed bibliography.

8. Ford, Richard. Children in the Cinema. London, Allen & Unwin, 1939, 240 p.

Taking cognizance of the fact that in normal times nearly five million children attend the cinema each week in England, the writer presents a survey of and a tentative answer to a great many problems of social and psychological interest arising in this context.

9. Gonçalves, S. Consideracões sobre a criança e o cinema. [Considerations concerning the child and the cinema.] In: Criança, Rio de Janeiro (2), 1943, p. 137-146.

A resumé of various studies and problems concerning the influence of the cinema on children. In general, a marked preference for comic films is found at all ages. Such pictures are suitable for children from the age of 7 on into adolescence; children under 7 should be prevented from attending the cinema.

10. Heinrich, Karl. Film und Erziehung. Material zur Jugend-Film-Frage. [Films and education, material on the problem of the cinema and young people.] Darmstadt, Arbeitsgemeinschaft Deutscher Lehrerverbände, April 1957, 128 p. (Material-und Nachrichten-Dienst Mund, 80).

Excerpts from reports of meetings on problems of the cinema and youth, giving the fundamental principles involved, theses, work programmes and conclusions reached.

Texts are quoted from the reports of: the departmental committee on children and the cinema (May 1950); the international congress on press, radio and film for young people (Milan, 1952); the international meeting on the psychological, technical and social aspects of films for children (Luxembourg, 1955).

Ideas and findings discussed during meetings, about the educational influence of film, the production of suitable recreational films for young people, and the tasks of scientific research in this sphere, are reviewed.

The texts of regulations concerning film censorship, the protection of young people, and film education in the Federal Republic of Germany are reproduced.

Includes a survey of organizations and institutions dealing with problems of the cinema and youth, and an extensive bibliography.

11. Keilhacker, Martin. Neuere psychologische und pädagogische Forschungsergebnisse auf dem Gebiet "Jugendschutz und Film" [Results of recent psychological and pedagogical research on the protection of youth and the cinema]. Jugend und Film, Munich, (1), 1958, p. 13-30.

A resumé of investigations, particularly in Germany, into films suitable for young audiences and into the influence of the cinema on young persons. In the first part, the author refers to the studies of Sierstedt, Gratiot-Alphandery and Gerhartz-Franck (the last named studied especially the younger child up to the age of about 8 years) and summarizes his own theories and those of Stückrath regarding children aged 8-12 and those over 12 years. In the second part, he discusses research carried out on the influence of the cinema on young persons; this he arranges in three sections, according to the objective effects of the film during and immediately after screening, long-term influence, nature of cinematographic experience. A succinct analysis of the studies of Zazzo, Bellingroth, Sicker, Wall and Simson, Dale, Stuckrath, Wölker and Keilhacker.

12. Lacis, A. and Kejlina, I. Deti i kino. [Children and the cinema]. Moscow, General Directorate of Social Education, Peoples' Commissariat of Instruction of the RSFSR, Moscow, 1928, 85 p.

Chapter 1 presents information about collective infatuation or "cinematomania" of children collected by the Institute of Curricular Methods through an examination of 2,000 children in Moscow. Data are included on the dangerous influence on children of films which are not appropriate to their age.

Chapter 2 describes the adaptation of film services for child audiences, the opening of a cinema for children, and the arrangements made for special children's matinées. For the sake of comparison, information is also given about a children's cinema in Germany during the same period.

Various practices adopted at the first children's cinema (800 seats) in Moscow are outlined: in the foyer was a "cinema corner" with a mural newspaper and publicity material; a co-operative snack bar was opened and group games were organized; in the cinema hall proper, the services of an educational expert were made available.

Other subjects treated are the equipment needed for children's cinemas and liaison between the children's cinema and other children's organizations. A report on the work of a children's cinema and notes on several children's films are included.

A diagram of educational work in connexion with the screening of three films before child audiences is given in the annex. Illustrated with six scenes from Soviet children's films.

13. Lunders, Leo. Introduction aux problèmes du cinéma et de la jeunesse. /An introduction to the problems of the cinema and young people/ Paris-Brussels, Editions universitaires CIDALC, 1953, 221 p. Dutch edition: Inleiding tot de problemen van film en jeugd, Purmerend, Muusses, 1955.

A discussion of the influence of films on children, film education for the young, and the selection and production of children's films. Analyses film language, the influence of the cinema on children at different ages, the processes of identification and imitation, the rôle of the cinema in juvenile delinquency. It is considered that film education is necessary for young people of all ages, and that teachers must be specially trained for this task. Universities should therefore provide courses in filmology and youth groups, film clubs, and study circles should promote group discussion of various aspects of the film. Discusses the need for more scientific research and the various tools of research.

The economic aspects of producing, distributing, and exhibiting children's films are dealt with, as well as the work undertaken in this field by Children's Entertainment Films (United Kingdom), the Children's Film Library (United States of America), the Instituut Film en Jeugd (Netherlands), and the Conseil supérieur du cinéma (Belgium). A plan is proposed for the establishment of international criteria for the selection of films suitable for children and for the banning of unsuitable films.

14. Marzi, Alberto and Canestrari, Renzo. Recherches sur les problèmes du cinéma /Research on problems of films and youth/. In: Revue internationale de filmologie, Paris, III (II), July-December 1952, p. 179-192.

A survey of the studies published in Italy during the last five years on aspects of filmology and the problem of the cinema and youth; with a bibliography.

15. Mirams, Gordon. Speaking Candidly: Films and People. Hamilton, New Zealand, Blackwood Paul, 1945, 240 p.

A critical survey of the cinema and its social importance, with special reference to New Zealand conditions. Contains chapters on the educational influence of the entertainment film, the picture-going habits of children and what should be done about them, and also probes into the questions of censorship, film criticism and the possibilities of community control of the cinema.

16. Mizutani, Tokuo. Eiga Ni Kansuru Shomondai /Various problems of the cinema/, Tokyo, Shakai-Kyoiku Kyokai /Social Education Association/, 1933, 40 p. (Shakai-Kyoiku Panfuretto /Social Education/ Series, 178).

Contents:
1. Foreword
2. The educational film movement and its history
3. Problems of youth and the cinema
4. Problems of school education and the cinema
5. Problems of cinema amusement for the public
6. Problems of social education and the cinema
7. Problems of educational films and national counter-measures.

17. Perlman, William J. The Movies on Trial: The Views and Opinions of Outstanding Personalities anent Screen Entertainment Past and Present. Compiled and edited by William J. Perlman, New York, Macmillan, 1936, 254 p.

Nineteen reports on the artistic significance of the film, its dangers for young people and society, film censorship, educational possibilities, etc. See under:

Lindsey, Ben B., The Movies and Juvenile Delinquency (no. 280);
Blats, W.E., What do the Children Think of the Movies? (no. 54).
See also: no. 491.

(b) STUDIES ON THE OBJECTIVES OF RESEARCH, AND METHODS EMPLOYED

18. Adler, Mortimer J. Art and Prudence. A Study in Practical Philosophy; The Moral, the Political and the Aesthetic Aspects of the Motion Picture. New York & Toronto, Longmans, Green & Co., 1937, 686 p.

A study in practical philosophy, containing criticism of the Payne Fund Studies on "Motion Pictures and Youth" (see no. 2).

19. Feldman, Erich and Hagemann, Walter. Der Film als Beeinflussungsmittel, Vorträge und Berichte der 2. Jahrestagung der deutschen Gesellschaft für Filmwissenschaft. /The cinema as a means of influence. Papers and Reports of the second annual meeting of the German Filmological Society/. Emsdetten, Verlag Lechte, 1955, 118 p.

Several of these papers touch upon the subject "cinema and youth", in particular:

Keilhacker, Martin (Die Filmeinflüsse bei Kindern und Jugendlichen und die Problematik ihrer Feststellung; pp. 49-66; cf. infra Keilhacker);
Feldman, Erich (Der Film als Kulturfaktor: pp. 23-48; cf. infra Feldman);
Eiland, Karl (Der westdeutsche Schulfilm; pp. 101-103).

20. Field, Mary. Children and Films. A Study of Boys and Girls in the Cinema. Edinburgh, Carnegie United Kingdom Trust, 1954, 56 p. App. 40 still pictures, 390 photos.

A series of infra-red photographs show behaviour, facial expressions and gestures of children during a children's film performance. The frame of the particular film scene and the photograph taken at the same time are reproduced side by side. Scenes were selected for their "emotion-provoking" content. The social background of the children photographed is described and the necessity for co-operation with psychologists in the interpretation of the photographs is emphasized.

21. Gel'mont, A.M. Izučenie detskogo kinozritelja. /The young spectator's reactions studied/. Moscow, Roskino, 1933, 64 p.

Different methods of research on the reactions of young spectators.

Chapter 1 explains the importance of this work.

Chapter 2, "What we know and what we should know of the young spectator", gives a rapid outline of research undertaken in the Soviet Union and abroad during the years 1920-1930, concerning children's interest in the cinema, their reactions to different types of films, the influence of the cinema on children, etc. Conclusions are drawn concerning methods to be adopted in future studies of the young spectator.

Chapter 3 describes the methods of statistical evaluation of children's cinema-going habits and the use made of the information thus obtained in studying the young spectator.

Chapter 4 describes procedures and methods of research concerning the interests and wishes of young spectators: debates, talks by young people, surveys, etc.

Chapter 5 describes methods of studying the reactions of children to films: notes on individual reactions during projection, photographic records of their expressions at different moments during the presentation of the films, debates, compositions, drawings, etc.

The object of this work is to stimulate the initiative of educators in applying different methods of research into the reactions of young people during extra-curricular activities with children.

22. Giraud, Jean. Il cinema e l'adolescenza /The cinema and adolescence/. Rome, Editrice Avio, 1958, 519 p.

An inquiry carried out among young apprentices at Italian and French trade schools into the subject "cinema and youth". Separate chapters are devoted to research methods; relations between adolescents and the cinema today; adolescents on the screen and before the screen; immediate reaction and delayed reaction of adolescents to the cinema; various educational problems.

23. Glogauer, Werner. Sozialpsychologische Aspekte der Filmwirkung /Socio-psychological aspects of the influence of the cinema/. In: Jugend und Film, Munich, (2), 1957, pp.1-16.

The socio-psychological aspects of the cinema and its influence has not received sufficient attention so far. The author suggests possible subjects for such a study: public taste, influence of adults on adolescents and vice versa regarding the choice of films they see, socio-psychological behaviour of children and adolescents before, during and after screening, influence of the cinema on the behaviour or "attitudes" of a group (fashion, tourism, leisure activities, etc.), influence of film stars on adolescents' views of life, fluctuations in the influence of the cinema according to the milieu to which the spectator belongs, contributions by the cinema towards the betterment or worsening of social relations, etc.

24. Irgens, Hans Rutger. Filmseende och mognad /Reactions to films and maturity/. Göteborg, 1958, 89 p. (M.A. thesis, with resumé in French).

A "pilot inquiry", undertaken with the aid of new methods, into the reactions of adolescents to the French film "Avant le déluge" and their recollections of it. The inquiry was carried out among forty-two high-school children whose age and family circumstances corresponded to those of the principal characters.

The questions asked were designed to determine the extent to which the affective reactions of the subjects and, more particularly, their reactions toward the parents portrayed in the film, varied with age and personality. The reactions were measured by reference to the ability of the subjects - who were shown a series of pictures representing scenes from the film with extracts of the dialogue (in Swedish) - to locate the dialogue in the film. Other questions: sympathetic characters, unsympathetic characters, their nature, their responsibility for the incidents, justice of the sentences passed, etc. Most of the children ascribed the responsibility for the incidents to the spirit of the age. The more intelligent were critical of the undue severity of the sentences. With a bibliography of 112 titles.

25. Keilhacker, Martin. Die Filmeinflüsse bei Kindern und Jugendlichen und die Problematik ihrer Feststellung [The influence of the cinema on children and adolescents, and how to assess it]. In: Feldman, Erich and Hagemann, Walter: Der Film als Beeinflussungsmittel, Vorträge und Berichte der 2. Jahrestagung der deutschen Gesellschaft für Filmwissenschaft. (See no. 19) Emsdetten, Verlag Lechte, 1955, 118 p.

The word "influence" is considered under three different aspects: the force of attraction exerted by the cinema, the impression produced (intensity and duration), the effect of these two factors on the views and behaviour of the spectator. The inquiries into cinema attendance among children and adolescents help to supply an answer to the first question. The study of the second meets with certain methodological difficulties. The author describes in detail observations he has himself made with the aid of methods relating to the psychology of expression. The third question is the most difficult as it assumes a thorough and previous analysis of the cinematographic experience of young persons.

26. Keir, Gertrude. Psychology and the Film. In: Penguin Film Review, London, (9), 1949, p. 67-72.

The circumstances in which the viewer sees a film, and the technique and content of the film itself are the two factors usually taken into account in explaining the emotional impact of a film. In order to understand this better, an attempt should be made to learn more about the states of suggestibility engendered by visits to the cinema as compared with those brought about by the other mass media; the extent to which ideas, attitudes and sentiments are influenced by films, and the consequent modification of behaviour. The results should then be correlated, allowing for differences in age, sex and socio-economic background.

27. Klapper, Joseph T. Studying Effects of Mass Communication. In: Communication and the Communication Arts, edited by Francis Shoemaker, New York, 57 (2), November 1955, p. 95-103.

What is "communication research"? The different factors as given in Lasswell's formula "who says what to whom with what effects", are interacting. The content of communication influences the effect; hence the importance of content analysis research. But content analyses alone cannot prove influence in a given direction, it provides only valuable working hypotheses. The effect is largely determined by the public and its socio-psychological characteristics, such as sex, age, domicile, profession and political orientation. The public's predisposition concerning the source of communication can also influence the effect.

28. Lunders, Leo. Comment evaluer l'influence du cinéma sur les enfants? [How to evaluate the influence of the cinema on children?] In: Revue internationale du cinéma, Brussels, 4 (12), 1952, p. 50-55.

Several quantitative and qualitative methods which often result in incorrect conclusions are critically reviewed. Is it not desirable and possible to have closer co-operation between the different investigators in the field of film and youth? A work plan should be developed, and several suggestions in this direction are offered.

29. Muth, Heinrich. Land-Jugend und Kino [The cinema and rural youth]. In: Planck, Ulrich: Die Lebenslage der westdeutschen Landjugend, Munich, Juventa-Verlag, 1956 (Part I: 409 p.; Part II: 558 p.).

A critical survey of the methods and results of past research into the influence of the cinema on youth. This research can be divided into three categories: psycho-pedagogic studies; pedagogic studies which merely increase public anxiety about the deleterious influence of the cinema; and sociological investigations, which have been neglected so far. If studies in individual psychology are to be fruitful, they must be based on sufficient sociological data which can be supplied by an investigation of the attitude of rural youth towards the cinema. The author studies cinema attendance among the young rural population and quotes various correlations which show that cinema lovers (who go to the cinema at least twice a month) differ from less keen spectators also in other respects: a preference for leisure activities outside the family circle, absence of certain prejudices, for instance against make-up. The cinema in no way makes young persons dissatisfied with their life, as censorious people suggest.

30. Nozet, Hugues. L'Influence du cinéma sur la jeunesse. Etudes experimentales. [The influence of the cinema on young people. Experimental studies.] In: Atti del congresso internazionale organizzato dal CIDALC, Firenze, 6-11 Giugno 1950 "Il cinema nei problemi della cultura" [Records of the International Congress organized by CIDALC, Florence, 6-11 June 1950 "Film and cultural problems"]. Rome, Bianco e Nero, 1951, p. 79-83.

A short explanation of methodological difficulties encountered in research on the influence of the cinema on young people. When studying reactions to the feature film, the investigator is confronted with the problem of not being able to vary the composition of the film itself. Special films should be produced for such investigations. The fact that a film provokes a whole complex of reactions in children and adolescents - motor, physiological, emotional, and intellectual - makes such studies very complicated. A brief exposé of the method used by Professor Wallon is included.

31. Reymaker, J. de. Methodes voor het onderzoek van de invloed van de film op de jeugd. /Research methods used in examining the influence of films on young people/. Louvain, University, 1950, unpublished thesis.

A critical survey of several investigations which have been carried out on the influence of films on young people, with special reference to the methods of investigation. For the study of film preferences the method of Heuyer, Lebovici and Amado (Recherches au Centre de neuro-psychiatrie infantile/Research at the Children's Neuropsychiatric Centre) seems to be the best, as it interprets preferences for certain films within the framework of clinical investigation. The investigations on the influence of the cinema on mental life (Holaday and Stoddard; Zazzo) seem to offer hopeful prospects. The author considers, however, that research into the influence of films on "attitudes" (Petersen and Thurstone) is not likely to yield great results. Many investigations point to the suggestive (unconscious) influence of films (Rosen). Wiese and Cole have shown that films are assimilated differently, according to social and educational levels. Thus, the most fruitful point of departure for further research is the dynamic life of the child or adolescent. Objective techniques (Blumer, Funk, Mayer) can be used for the investigation of both groups and individuals. In research into group reactions, these techniques should be concentrated on certain aspects and not on the entire problem. A thorough study of identification is of great importance, but the author considers that the psychoanalytical interpretation is too biased to be of value. A detailed bibliography completes the study.

32. Stückrath, Fritz. Das Filmspiel, erster Bericht über eine neue Methode zur Untersuchung des Filmerlebens in Kindheit und Jugend /The film play. First report on a new method for investigating film experience in childhood and adolescence./ In: Film-Bild-Ton, Munich, VI (9), December 1956, p. 22-25; 44-47.

As the child's oral expression does not always provide a satisfactory basis for gaining an insight into his film experience, a "film play" was designed in the form of a miniature puppet film studio where children can produce their own films. They can imitate a film they have recently seen or make a new one. Very useful data can be obtained from the way in which the child manages décor, props and puppets and from his "conversations" with the puppets. (See also nos. 179, 180.)

33. Tarroni, Evelina. L'apporto dell'esperienza filmica alla vita psichica del fanciullo /The influence of cinematographic experience on the mental life of children/. In: Ragazzi d'Oggi, Rome, (1), January 1953, pp. 17-20.

Until now, studies (e.g. Field, Wickle) have been concerned mainly with the immediate reaction of children during screening, whereas, from the pedagogic point of view, they should, save in exceptional cases, concentrate on the immediate reaction after screening. The aim is to ensure not only a kind of prophylaxis, but also a moral and cultural training through cinematographic experience. Hence the need to investigate and control "delayed" reactions with the aid of free discussions of the films and especially by drawings, for a child possesses, up to the age of 12 to 13, a special kind of visual memory whereby images are retained by the retina more or less long according to their emotional quality. Examples of the first results of this methodological technique, and conclusions to be drawn from them.

34. Tarroni, Evelina and Paderni, Sandro. Film per ragazzi e pericoli del semplicismo /Films for adolescents and dangers of over-simplicity/ In: Cinema, Rome, V (57), March 1951, pp. 99-101, (new series).

The author recommends the use of the questionnaire, which he considers, especially if it is on a sufficiently large scale, the ideal method for investigating a problem and discovering a solution, however approximate. A section of the questionnaire is reserved for free statements. It is true that the objective of this method is pedagogical rather than filmological.

35. Tröger, Walter. Methoden der Jugendfilmforschung. Ein Ueberblick /A resumé of methods suitable for research on films for young persons/. In: Jugend, Film, Fernsehen, Munich, 3 (1), 1959, pp. 1-13.

Research on the subject "children and the cinema" is mainly concerned with the cinematographic experience and the influence of the cinema. But other aspects should also be examined, notably cinema attendance habits of young people, their psychological reaction to the cinema and their manner of assimilating films. A resumé of the different methods which can be used during, after, or both before and after the screening of a film. During the screening one may resort, for instance, to direct observation or the more subtle "Wiggle Test". The behaviour of the spectators may also be recorded in photographs, on film or on tape. Psychological measurements, in particular the use of electro-encephalography, are mainly complementary aids. After the screening, recourse may be had to oral, written or non-verbal expression (for instance, drawing); finally, the immediate impact of a film may be assessed with the help of depth analysis tests, questionnaires, etc., before and after screening.

36. Wasem, Erich. Der "Wiggle Test" als Anhaltspunkt für die Jugendeignung eines

Filmes. [The "Wiggle Test" as an indication of the suitability of a film for young audiences]. In: Jugend und Film, Munich, December 1955, pp. 9-12.

A study of the usefulness of the "Wiggle Test" in determining whether a film is suitable for certain age-groups. A detailed analysis, with diagrams, of "Smoky, Hero of the Prairie".

37. Wasem, Erich. Jugend und Filmerleben. Beiträge zur Psychologie und Pädagogik der Wirkung des Films auf Kinder und Jugendliche. [Youth and cinema experience. Contributions to the psychology and pedagogy of the influence of films on children and adolescents.] Munich/Basel, Ernst Reinhardt Verlag, 1957, 140 p.

The methods which have been used to investigate the influence of films on children and young people are examined, and the risk run by the observer of children's behaviour of projecting his own ideas and experiences is discussed. The observer of children's reactions and comments must possess considerable intuition, since spontaneous reactions and comments are far more indicative of real feeling than responses to questionnaires, which are inevitably superficial. The difficulties of establishing a useful questionnaire are emphasized. The merits and demerits of the individual interview and group discussion for the study of the cinema and youth are considered, as well as the importance of the discussion leader's psychological intuition and experience. The technique of holding competition for the best piece of writing or drawing on themes from films, several projective tests, and certain kinds of psycho-technical and medical apparatus are also discussed. The second chapter deals with the benefits and dangers of films for children and young people, including the theory of discharge of tension, the film star cult, and the possible indirect incitement to crime through the undermining of moral standards. In the third chapter, the criteria for judging the suitability of films for young people are reviewed. Fairy-tale films, information films, westerns and war films are considered, from ethical, psychological, and sociological points of view. The value of various tests is discussed. The last chapter deals with the desirability of film education, the influence of the cinema on the vocabulary of young people and their ability to express themselves, the rôle of films in social education, art appreciation and religious education.

See also: nos. 53, 85, 120, 166, 170, 244, 246, 423, 459, 475, 282, 491.

(c) BIBLIOGRAPHIES AND SPECIAL PERIODICALS

38. Beeldcultuur en opvoeding [Visual Culture and Education]. Documentation bulletins on visual culture and education, Instituut Film en Jeugd, Parkstraat 85a, The Hague. Every two months.

39. Cine-Gioventù. Mensile di cultura cinematografica [Monthly review of cinematographic culture] Rome 1954.

40. Cinéma educatif et culturel. Quarterly review of the Centre international du cinéma éducatif et cultural, CIDALC, via Santa Susanna, 17, Rome. 1952-

41. Dale, Edgar and Morrison, John. Motion Picture Discrimination. An Annotated Bibliography. Columbus, Ohio, Bureau of Educational Research, Ohio State University, I (7), s.d., 41 p. (Series I - Modern Media of Education).

Following a short introduction on the meaning of film education, the bibliography lists sixty books and periodical articles on this subject, mostly published in the United States of America.

42. Education et cinéma. Quarterly review of cinematographic techniques in popular education. Paris. 1950-1956.

43. Film-Bild-Ton. (Published by: Institut für Film und Bild in Wissenschaft und Unterricht, Munich) Seebruck am Chiemsee, Heering-Verlag. 1951- Monthly, 36 p.

44. Film, Jugend, Schule. Zeitschrift für Filmerziehung und Filmkunde. [Review of film education and filmology]. (Published by: Landesbildstelle Westfalen und Westdeutsche Schulfilm, Gelsenkirchen) 1952- Quarterly.

45. [The] Film Teacher. Journal of the Society of Film Teachers. London. 1952- initially printed, now stencilled. Quarterly.

46. Heinrich, Karl. Bibliografie Film und Jugend [Bibliography on the cinema and youth] Frankfurt am Main, Hochschule für internationale pädagogische Forschung, 1959, 269 p. (stencilled).

Two thousand eight hundred and sixty-five bibliographical notices on some 2,500 books and articles in periodicals (many titles are quoted more than once under different headings). These publications deal not only with the relations between the cinema and youth, but also with the cinema as a means of expression and communication, the use of films in teaching, etc. The preface and table of contents are given in German, English and French. The items are divided into the following categories:

A. The film as a means of expression and communication.
B. Social and economic aspects of the cinema.
C. General comments on the relations between the cinema and children and adolescents.
D. The influence of the cinema on youth.
E. Films for children and adolescents.
F. Films and education.
G. The cinema as a pedagogic and educational medium.
H. The cinema as a school subject (knowledge and appreciation of the cinema).
I. Out-of-school film education.
J. Materials for use in schools and youth clubs (this does not, of course, mean documentation on filmology, but teaching aids: films, filmstrips, works on the cinema).
K. Protection of youth and censorship.
L. Novels (especially those dealing with film stars) - written for young readers.
M. Reference books - collections.
N. Catalogues - supplements on the cinema.
O. Bibliographies.

47. Image et son. Review of the Union française des oeuvres laïques de l'éducation par l'image et le son - Ligue française de l'enseignement. Paris. 1946-

48. Jugend und Film: since 1958, Jugend, Film, Fernsehen. Mitteilungen des Arbeitskreises Jugend und Film e.V. (Bulletin of the Jugend und Film study group) Munich, 1950-

49. Vincent, Carl, (et al.) Bibliografia generale del cinema /General bibliography on the cinema/ Rome, Edizioni dell'Ateneo, 1953, 252 p.

A general bibliography of film literature, divided into the following categories: General works; Historiography; Aesthetics and criticism; Technique; Social and moral problems; Legal and economic problems; Film and science; Sub-standard and amateur film; Documentation and anthologies; Scenarios and shooting scripts; Non-classified works. Each section is introduced by a short description of the nature of the works listed in it. A number of publications relating to film and youth are included in the section "Social and moral problems".

50. Wir Blenden Auf

Published by Landesjugendreferat, Vienna for Viennese school teachers engaged in film education. Weekly (stencilled).

For bibliographical references see also: nos. 7, 10, 14, 24, 31, 65, 96, 158, 203, 213, 294, 322, 335, 364, 368, 383, 423, 477, 479, 490.

2. THE ATTITUDE OF YOUTH TOWARDS THE CINEMA

(a) FREQUENCY OF CINEMA ATTENDANCE; CINEMA HABITS; THE CINEMA IN RELATION TO OTHER LEISURE ACTIVITIES

51. Bailyn, Lotte. Mass Media and Children: A Study of Exposure Habits and Cognitive Effects. Cambridge, Mass., Centre for International Studies, Massachusetts Institute of Technology, 1958. 41 p. (stencilled).

A critical and analytical survey of American publications dealing with the influence of mass communication media on youth. The author examines successively the time devoted by young persons to mass media (cinema attendance, listening to the radio, reading of strip cartoons, etc.); the contents of mass media; young persons' preferences; their recollections of what they have heard, seen or read; the rôle of mass media in the lives of young persons and specific influence they exercise.

The general impression is that, on the whole, children devote to mass media a considerable part of their leisure time, which, however varies in extent with age, level of development, and sex, as well as various social and economic factors. Two methods in particular may be used to study the contents of mass media: their various elements may be analysed by classification, or they may be considered in relation to the cultural level and standards of morality of the public (this method was used, in particular, by Charles C. Peters, Motion Pictures and Standards of Morality, Payne Fund Studies no. 123, and by Wolfenstein and Leites, Movies, A Psychological Study). It appears that the preferences of young persons for certain programmes are not determined entirely by supply, but are also influenced by other factors: age, level of development, sex, social and economic circumstances, etc. The relations between these preferences and the influence of mass media on young persons are still insufficiently known. Various inquiries have been undertaken with a view to assessing the influence of certain character traits (for instance, aggressiveness) or certain mental aptitudes on a child's recollections of a film, a radio programme, etc. Mass media may play a multiple rôle in the lives of children: the latter find in them compensation for their frustrations, an escape, a solution to their personal problems, a broadening of their horizon, etc. The author endeavours to relate these various attitudes to the studies of the contents of mass media and the preferences of the public. Finally, she analyses the different methods used in the study of the specific influence of mass media on children, and summarizes the results obtained.

52. Behringer, Gertrude. Welche Rolle spielt der Film tatsächlich im Leben unserer Jugend? 16,000 Wiener Jugendliche geben Antwort. [What is the rôle of the cinema in the life of our young people? 16,000 Viennese young people give their answers.] In: Oesterreichischer Jugend-Informationsdienst, Vienna 7 (9-10), June-July 1954, p.4-6.

An inquiry carried out by means of questionnaires among 16,000 Viennese schoolchildren, to find out how often they attend the cinema, for what reasons, with whom, how they select the films to see, what kinds of films they prefer.

The frequency of cinema attendance was found to vary greatly among the age-groups studied; the 10-14 year-olds went to the cinema an average of 2.2 times monthly; the 15-18 year-olds, nearly five times monthly. "Recreation" and "instruction" are the reasons most frequently given for going to the cinema. Film titles, publicity photographs, anticipation of the film contents, and the names of the actors were cited as the main deciding factors in the choice of films. The preference for certain kinds of film was found to vary greatly with age and type of school.

53. Bianco e Nero. Chi va al cinema e perchè? [Who goes to the cinema and why?] Rome, XIX (2), February 1958.

A number devoted entirely to a discussion of the methods and results of a survey of cinema audiences by Malcolm MacLean, Jr., Luca Pinna and Margherita Guidacci. It contains various references to the reactions of young audiences.

54. Blats, W.E. What do the Children Think of the Movies? In: Perlman, William J.: The Movies on Trial, New York, MacMillan, 1936 p. 232-248, (see no. 17).

An interim account of an investigation carried out in Toronto in 1934-1935 among more than 2,000 children between 9 and 19 years of age. The following were the main results. More than 50 per cent of the boys and 60 per cent of the girls did not go to the cinema more than once every two weeks in winter. Only 7 per cent of the boys and 3 per cent of the girls went more than once a week. These children generally went to the cinema with other persons (mainly with their parents). Up to the age of 13 years the film comedy is first choice, followed by the "mystery" film and the musical comedy. Musical comedy is the first choice with older children. Gangster and love films were liked least by the youngest children. When young people are asked to show their preference for various forms of amusement including the cinema, the latter usually just makes second place.

55. Bosio, Luigi. Inchiesta sul cinematografo [Inquiry on the cinema.] In: Stampa, cinema, radio per ragazzi, Rome, n.d., p. 84-92.

An inquiry, carried out in Turin in April and May 1952, into the cinema attendance habits and preferences of 1,500 schoolchildren.

56. Bossard, Robert. Film und Familie [The cinema and the family] In: Pro Juventute, Zurich, XXXVIII (1), January 1957, p. 3-11.

A child's early visits to the cinema are normally made in the company of his family and he gradually adopts the habits of his parents and elder brothers and sisters in this respect. With a view to determining the influence of the cinema on a child and the effect of this influence on family life, the author in turn examines the following questions: (1) how does a film affect a child? (2) what rôle does cinema attendance play in the life of our children? (3) what are the advantages and dangers of cinema attendance? (4) what steps should be taken to ensure that the influence of the cinema is as beneficial as possible?

He reaches the following conclusions: (1) Until the end of the period of compulsory schooling parents and teachers are responsible for the cinema attendance of the children. It would be advisable not to allow the latter to visit the cinema more than once a fortnight; (2) in order to prevent children, as far as possible, from seeing films not meant for them, the number of performances arranged for children between the ages of ten and fourteen, at suitable times and reduced prices and showing a specially selected programme should be increased; (3) special performances could similarly be arranged for children of fourteen to sixteen, with programmes chosen by a committee of teachers and educationists; (4) children above the age of sixteen should be permitted to go freely to the cinema, but this does not mean that the educator should relinquish all responsibility; (5) debates should be arranged at school and in youth clubs designed to train young people to form their own judgement of films they have seen.

57. Box, Kathleen and Moss, Louis. The Cinema Audience. An inquiry made by Wartime Social Survey for the Ministry of Information. London, Wartime Social Survey, 1943, n.p., (Report new series, 37b). Also in: Mayer, Jacob P., British Cinemas and their Audiences. London, Dennis Dobson Ltd., 1948, p. 250-275, (see no. 104).

An investigation of the composition of the cinema public and cinema attendances in the United Kingdom during the war. Of 5,639 persons interviewed, 304 belonged to the 14-17 age-group, (young people who had left school). The second age-group between 18-40 years (2,368 persons) was not further subdivided. 43 per cent of the 14-17 year-olds went to the cinema twice or more per week. 759 mothers whose children were between 5 and 14 years old were questioned on the frequency of their children's cinema attendances.

Information obtained showed that children visited the cinema more than twice as often as adults. Children from lower economic levels went more often than those from more comfortable homes and children whose mothers had gone to a secondary school went less frequently than children whose mothers had primary education only. Children with working mothers visited cinemas more often than other children.

58. Chresta, Hans. Moderne Formen der Jugendbildung: Literatur, Film, Radio, Fernsehen. [Modern methods of adolescent education: literature, film, radio, television]. Zurich-Stuttgart, Artemis-Verlag, 1958, 199 p.

This work, prepared under the auspices of the Swiss National Commission for Unesco, contains, in the section devoted to the cinema (pp. 75-120), a detailed documentation on the cinema attendance habits of young persons, Swiss legislation on films for young persons, the influence of the cinema on youth and the development of a taste in films. The author discusses the principal inquiries and conferences which have been held in Switzerland, the legislative provisions in force, and various books and articles in periodicals.

59. Dale, Edgar. Children's Attendance at Motion Pictures. New York, MacMillan, 1935, 81 p. (Payne Fund Studies).

An examination of cinema habits and the frequency of children's cinema attendances in the United States of America. Children between 5 and 8 years went to the cinema 0.42 times per week. 22 per cent of this age-group had never visited the cinema. Boys between 5 and 8 years saw an average of 24 programmes per year, but girls of the same age only 19. In the 8-19 year age-group, the average frequency of cinema attendance was nearly once a week and only 5 per cent had never visited the cinema. In this age-group, boys saw an average of 57 programmes per year and girls 16. 27 per cent of the boys and 21 per cent of the girls of this age-group went to the cinema at least twice a week. Village children saw fewer films than town children.

Fathers took their sons (between 8 and 19 years of age) in only 2.63 per cent of all cases to the cinema; mothers 3.55 per cent. Boys of 8 were accompanied in 23 per cent of all cases by both parents on each occasion. Boys and girls prefer to be accompanied by friends, brother or sister, rather than parents. Of all persons visiting the cinema in the United States of America, 3.1 per cent were under 7 years of age; 13.7 per cent between 7 and 13; 20.8 per cent between 14 and 20; and 62.4 per cent 20 and over. Eleven million children in the United States of America under the age of 14 and 28 million under the age of 21 visited the cinema each week.

60. Department of Social Welfare and Community Development in Accra and Kumasi. Children and the Cinema: a Report of an Inquiry into Cinema-going among Juveniles Undertaken by the Department of Social Welfare and Community Development in Accra and Kumasi. 1954, 14 p. (stencilled).

A report on a small-scale inquiry into the cinema attendance of juveniles between the ages of eight and sixteen, in Accra and Kumasi (Ghana), carried out mainly in response to the frequent complaints concerning the influence of the cinema on juvenile delinquency. It appears that juveniles attend, for the most part, performances between mid-day and three o'clock and sometimes miss school for this purpose. To procure the necessary money they have recourse to several expedients; if they have not earned or saved it, they beg, steal or persuade someone else to pay for their seats. The children do not understand the dialogue, so that only the visual part of the film is intelligible to them. They entirely fail to grasp the subject and any moral the story may contain. A short resumé of the different reactions of juveniles and their preferences for certain films. The chief danger of the cinema lies in the circumstances in which children visit it (secretly, against the wish of their parents, without possessing the necessary money).

61. Feo, G. de. Quand et comment les jeunes fréquentent le cinéma. [When and how young people go to the cinema.] In: Revue internationale du cinéma éducateur, Rome, IV (10-11), October-November 1932, p. 865-874; 944-955.

A statistical inquiry carried out in 742 schools in Italy into the frequency and circumstances of young people's cinema attendance. Answers were received from 18,757 pupils (70.3 per cent boys, 29.7 per cent girls). It was discovered that children and adolescents were inclined to visit cinemas of a higher level as they grew older and therefore viewed films of a correspondingly higher quality. They also go more frequently to the cinema as they get older, and boys go more frequently than girls. Children generally attend the cinema more frequently on Sundays and holidays; children from working-class homes prefer evening and holiday performances. Children go more often to the cinema with their parents in large towns than in smaller towns.

62. Gibson, Harold J. (Mrs.) and Nahabedian, Vaskey (Mrs.). A Survey of the Reading, Radio and Motion Picture Habits of Royal Oak Public School Students and their Parents. Royal Oak, Michigan, Royal Oak Public School, 1949, 21 p.

The average pupil in the school surveyed attends the cinema much more frequently than his parents. At the age of 8, he goes to the cinema once a week; until the age of 12 he attends the Saturday afternoon performance. When he reaches junior high school he goes to the cinema on Friday evening, generally with a friend. His parents help him in the selection of films, and he generally appreciates the films his parents consider suitable for him. Comedies, westerns, cartoons and animal films are his favourites; later his interest in westerns wanes and his interest in musicals grows. He now chooses films on the basis of cast and publicity. When he reaches high school, he will be more influenced in his choice by official film criticism, and he tends to have the same criteria as his parents.

63. Giraud, Jean. Il cinema e l'adolescenza [The cinema and adolescents] Rome, Ed. Avio, 1958, 519 p.

On pages 175-287 the author discusses the cinema attendance habits of adolescents and their preferences, and analyses, by a method of his own, the results of the inquiry conducted in France and Italy. He outlines certain problems, the solution of which calls for further study and experiment.

64. Giraud, Jean. Quelques aspects du rapport entre le cinéma et un type d'adolescents: l'élève du centre d'apprentissage. [Some aspects of the relationship between the cinema and a certain type of adolescent: the trade-school pupil]. Paper read at the Second International Congress of Filmology, Paris, 1955.

An account of investigations into the frequency of cinema attendance, cinema "habits", and preferences for certain films of a large number of pupils.

65. Gray, Barbara. Enfants et adolescents devant les films. [Children and adolescents in a world of films]. In: Revue internationale de filmologie, Paris, III (11), July-December 1952, p. 193-210.

A survey of research on the influence of the cinema carried out in the United Kingdom since the war with particular regard to (1) cinema-going habits of children; (2) regional differences observed in this respect; and (3) influences on individual children. Special film performances for children, and cinema clubs receive special attention and the work of Mary Field in this direction is cited. Includes a detailed bibliography.

66. Gray, Barbara. The Social Effects of the Film. In: The Sociological Review, London, XLII (7), 1950, p. 12.

A survey carried out among 300 children in West Bromwich (Birmingham) under the auspices of the University of Birmingham, of cinema attendance habits and the influence of film. It was found that cinema attendance takes up as much time as home work, but less than radio listening, playing out of doors and reading.

The children attended the cinema between once and twice a week on the average, mainly with friends or parents. 10 per cent preferred to go along. 8 per cent of the children visited the cinema "to excess".

There is no relationship between cinema attendance and juvenile delinquency, in spite of the popularity of crime films. In general, films do not appear to bring about diminished respect for parents; in fact the children's respect for their parents tends to increase after they see sentimental films dealing with parent-child relationships. The recurrent portrayal of idealized luxury and the representation of love as physical attraction and passion only, rather than as a more complex emotion, endangers the sense of values of all but the emotionally mature.

The author considers that, as a means of counteracting the harmful influence of films, film education should be introduced in the schools, age limits for cinema attendance should be more strictly enforced, and a government body should be created to deal with the production of suitable films for children and the showing of such films in special children's cinemas.

67. Hart, W.A. 't. Bioscoopbezoek door jongeren. Een bijdrage tot de verkenning van het vraagstuk film en jeugd aan de hand van een enquete, in oporacht van het Instituut Film en Jeugd uitgevoerd door het Isonevo. [Visits to the cinema by young people. A contribution to the study of the problem of the cinema and youth, based on a survey carried out by Isonevo on behalf of the Instituut Film en Jeugd], Rotterdam, Brusse, 1955, 45 p.

A short summary of an extensive sociological survey of the cinema attendance habits of boys and girls, 14-19 years old, in a number of towns in the Netherlands. The survey was carried out during 1951-1953: the subjects were secondary school students and young workers, of various social and cultural backgrounds. Following a critical examination of the questionnaire used, of the scope of the study and of the requirements of sociological sampling, the findings are described and correlated with other sociological factors.

Approximately 68 per cent of the young people investigated went to the cinema once a week or less, 30 per cent went more often. Cinema attendance was most frequent during the week-end; boys went alone to the cinema more often than girls; 23 per cent went with a member of the opposite sex.

Girls preferred the following kinds of film: musicals, comedies, films about everyday life, nature and animal films, films about love and sports. Boys preferred war films, comedies, cowboy films, musicals, detective stories, films about sports and Tarzan. Film selection appeared to be guided mainly by other people's opinions. Asked which rôle they themselves would like to play, 30 per cent of the girls said they would like to appear in a musical, 16 per cent of the boys would like to play cowboys. Preferred leisure-time occupations were reading and sports 20 per cent each, music 16 per cent, handicrafts 12 per cent, and dancing 10 per cent.

The survey is then compared with others which have been carried out in the Netherlands.

68. Hart, W.A. 't. Een inleidend onderzoek tot het probleem film en jeugd. [A preliminary investigation of the problem of film and youth]. In: Nederlands tijdschrift voor de psychologie en haar grensgebieden, Amsterdam, VIII (2), 1953, p. 163-200, (new series).

Results of a preliminary investigation conducted among 1,000 schoolchildren in Dutch primary and secondary schools (age 11-18 years), and a study of the frequency of the children's cinema attendance, their preference for certain types of films, etc.

In the 11-16 year age-group, the frequency of attendance rises with the age of the children going to a lower secondary school, whereas the frequency diminishes with children who attend grammar school. The type of school attended seems to play a part in the frequency of cinema attendance. Preferences for certain films depended also on the type of school; these preferences underwent a change as the children became older.

69. Helier, Daniel. Kind en bioscoop. De juiste verhouding [Children and the cinema - the golden mean]. In: Het kind, Brussels, (1), January-February 1952, p. 31-44.

After quoting figures relative to cinema attendance by children, the author summarizes in non-technical language the results of certain scientific inquiries into the influence of the cinema on the emotional life of young persons, the cinema and delinquency, etc. He then examines certain experiments in arranging film performances for children in England and France and concludes with some comments on the conditions to be fulfilled by a good children's film.

70. Hiroshima Association of Juvenile Correction. Cinema Habits and Film Preferences. Seito-jido no Eiga-Kanran ni Kansuru Taisaku ni tsuite /Principles for the showing of films to children/ ed. by Kumataro Hirakawa, Hiroshima, 1937, 73 p.

Contents:

1. Introduction
2. Survey of pupils' attendance at cinemas
3. Comments of various groups on film-viewing by pupils
4. The use of films at school, in practice and in principle
5. A committee for studying measures on the cinema.

71. Home Office. Report of the Departmental Committee on Children and the Cinema. London, H.M. Stationery Office, May 1950, 109 p.

This Committee was set up in 1947 to investigate the effects of cinema attendance by children under the age of 16 and especially in children's film clubs, and in the light of results to see whether the existing system of film classification, existing regulations concerning the admission of children to the cinema, or the leadership and management of children's film clubs, should be modified. The Committee interviewed 270 persons among whom were government officials, educators, specialists in children's films, doctors, psychologists, psychiatrists, social and religious leaders. Data was also obtained from police files and tribunals and from discussions with children and mothers.

88 per cent of the children from 5 to 15 years of age (a total of 7 million children in England, Wales and Scotland) visit the cinema from time to time. Parents as well as children regard weekly cinema visits as a normal form of recreation. The Committee recommended that children under 7 years should not be allowed to enter a cinema unless accompanied by their parents or other bona fide adults. The existing regulations allowing children under the age of 16 years to be admitted to films if accompanied by parents or other adults were considered unsatisfactory by the Committee. The Committee found in 1948 that approximately 896,000 children attended a performance each week in children's film clubs and expressed its dissatisfaction with programmes shown. In this connexion it recommended the establishment of a national body for children's films. Concerning the relationship between film visits and juvenile delinquency it was stated that of 38,000 children under the age of 16 who appeared before a juvenile court over a period of 6 months, there were only 141 cases of criminal behaviour and 112 cases of moral misbehaviour where a direct relationship could be established with films which these children had seen. The Committee came to the conclusion that criminal and amoral behaviour are to be imputed to deeper and more subtle influences than film alone. Nevertheless, the Committee considered that many scenes shown on the screen are unsuitable for children. Positive action, particularly in the field of film education was strongly recommended by the Committee.

72. Itkyal, N.L. Report on Cinema and the Public: A Pilot Survey of Audience Reaction in Greater Bombay. Bombay, India, Central Board of Film Censors, 1958, 89 p. (stencilled).

This pilot survey of audience reaction was carried out in 1956-1957, by the random sampling method, among 3,107 citizens (193 children and adolescents and 2,194 adults) constituting 0.15 per cent of the population of Greater Bombay, the survey was conducted by the Central Board of Film Censors with the assistance of the Tata Institute of Social Sciences, Chembur. The data collected consisted of the results of personal interviews based on questionnaires drawn up separately, but containing a number of common items, for the three age-groups 10-14, 15-20 and 21 and over.

Some of the findings classified according to junior (10-20) and senior (21 and above) age-groups are given below. 88.6 per cent of the junior age-group and 62 per cent of the senior age-group go to the cinema with the following frequency:

	Junior age-group %	Senior age-group %
Once or more than once a week	12.11	8.1
Once to three times a month	50.0	26.6
Once in two, four or six months	27.0	27.0

Eleven per cent of the junior age-group and 37.1 per cent of the senior age-group do not go or have stopped going to the cinema. The classification of cinema-goers by income groups shows that 18 per cent of the junior age-group and 49 per cent of the senior age-group belong to the income group of Rs.120 or less a month; 45.5 per cent and 37 per cent respectively to the income group Rs.121-300 a month and 36.5 per cent and 14 per cent respectively to the income group Rs.301 or more a month.

If finances allowed, 31.7 per cent of the junior age-group and 38.8 per cent of the senior age-group would have liked to go to the cinema more frequently as against 12.1 and 8.1 per cent shown above for these two groups respectively in the highest frequency category ('once or more than once a week'). In both age-groups females expressed a greater desire for more frequent cinema attendance (5 or 6 times more than at present) than did males (3 times more than at present). 40.9 per cent of the junior age-group and 56.9 per cent of the senior age-group feel that films exert an unhealthy influence.

Other findings relate to preferences of cinema-goers and answer questions on such topics as: which type of films are liked/disliked? are music/dances in Indian films liked? comparative preference for Indian and foreign films; views of cinema-goers on documentary films and newsreels, length of films, censorship of films.

73. Japan, Ministry of Education. Seishonen no Eiga-kogyo Kanran-jokyo Chosa Gaiyo, jo. [Summary of surveys on film-viewing by children and adolescents, vol. 1], Tokyo, Ministry of Education, Social Education Bureau, 1929, 79 p. (Kyoiku Eiga Kenkyu Shiryo [Data for Research on Educational Films] series, 3).

This volume is a summary of data collected on the cinema attendance of boys and girls of primary and secondary schools in Tokyo and Osaka. The surveys which produced the data were made in October 1927 in Tokyo, and in December 1927, in Osaka.

Part 1. Survey on primary schoolchildren

(1) Film-viewing by primary schoolchildren, according to sex,

(2) Film-viewing by primary schoolchildren, according to zones of industry,

Part 2. Survey on middle school pupils.

Part 3. Survey on pupils of girls' high schools.

Part 4. Comparison of Parts 1, 2 and 3, and conclusions.

Supplement. Observations of school authorities on the films shown and on the influence of film-viewing.

74. Japan, Ministry of Education. Seishonen no Eiga-kogyo Kanran-jokyo Chosa Gaiyo, Chu. [Summary of surveys on film-viewing by children and adolescents, vol. 2]. Tokyo, Ministry of Education, Social Education Bureau, 1930, 87 p. (Kyoiku Eiga Kenkyu Shiryo [Data for Research on Educational Films] series, 4).

This second volume (for volume 1 see no. 73 above) presents further statistical data obtained from the 1927 surveys carried out in Tokyo and Osaka.

Chapter 1. Frequency of children's and pupil's visits to the cinema.

Chapter 2. Film-going by children and pupils :

(1) Types of film-theatres visited by children and pupils.

(2) Films preferred by children and pupils.

(3) Actors and actresses preferred by children and pupils.

Chapter 3. Children and pupils who do not go to the cinema:

(1) Number not going to the cinema.

(2) Reasons for not going to the cinema.

Supplement: Counter-measures taken by schools against the influences of commercial cinema; and facilities for educational films.

75. Japan, Ministry of Education. Seishonen no Eiga-kogyo Kanran-jokyo Chosa Gaiyo, Ge [Summary of surveys on film-viewing by children and adolescents, vol. 3]. Tokyo, Ministry of Education, Social Education Bureau, 1932, 85 p. (Kyoiku Eiga Kenkyu Shiryo [Data for Research on Educational Films] series, 8).

Following volumes 1 and 2 (see nos. 73 and 74 above), vol. 3 presents statistics and analysis of findings of the 1927 surveys carried out in Tokyo and Osaka.

Chapter 1. Children in labouring districts, and the cinema.

Chapter 2. Children in districts of small-scale shopkeepers and handicraftsmen and the cinema.

Chapter 3. Children in districts of low-salaried workers and the cinema.

Each chapter has sections on the sorts of film-theatres which children attend, the children's preferences in films, and in actors and actresses.

Chapter 4. Comparison of findings according to districts in which children live.

Chapter 5. Children who do not go to film-theatres.

76. Japan, Ministry of Education. Seishonen no Eiga-kogyo Kanran-jokyo Chosa Gaiyo [Summary of surveys on film-viewing by children and adolescents]. Tokyo, Ministry of Education, Social Education Bureau, 1935, 65 p. (Kyoiku Eiga Kenkyo Shiryo [Data for Research on Educational Films] series, 11).

This is a report of a survey on film-viewing by primary schoolchildren and pupils of middle schools and girls' high schools in the cities of Tokyo, Osaka, Kyoto, Nagoya, Kobe, Yokohama, Fukuoka, Hiroshima, Niigata and Sendai, in June 1934.

Chapter 1. Survey of primary schools.

Chapter 2. Survey of middle schools.

Chapter 3. Survey of girls' high schools.

Chapter 4. Comparisons of film-viewing by primary schoolchildren, middle school boys, and high school girls.

Chapter 5. Film-viewing by children from various industrial zones.

Supplement: Policy of schools on film-viewing by schoolchildren; and the use of films for education in school.

77. Jessel, Oskar R. Münchner Vorstadtkinder und Film [Suburban children of Munich and the cinema]. In: Jugend und Film, Munich, November 1956, p. 1-12.

An inquiry carried out among 695 boys and girls between 8-14 years of age, attending Catholic and Protestant elementary schools in Freimann (a suburb of Munich). A questionnaire was used to determine how often these children went to the cinema, for what reasons, with whom, which cinemas they preferred, which films they had liked and disliked, which films they preferred most of all, which actors and actresses they preferred, whether their parents went frequently to the cinema.

Some of the findings are given below. About 30 per cent of the children attended the cinema each week; about 50 per cent went once or twice a month. This includes attendance at the bi-weekly "Children's film hour" in which there is great interest. The order of preference for various types of film is as follows:

Boys:

1. Animal films	84%
2. Adventure films	73%
3. Cartoons	59%
4. Wild West films	41%
5. Fairy tale films	39%
6. Romantic films	23%

Girls

1. Animal films	58%
2. Fairy tale films	55%
3. Adventure films	52%
4. Cartoons	47%
5. Romantic films	38%
6. Wild West films	12%

78. Karsten, Anitra. Lasten elokuvissa kayminen. /Cinema habits of Finnish children/. In: Lapsi ja Nuoriso, Helsinki, (7), 1955.

In the spring of 1955 the Central Union for Child Welfare in Finland undertook a study of the cinema habits of children of school age in Helsinki. It appears from this study that one child in ten in Helsinki went to a cinema for the first time when only 2-3 years old. In general, however, children go to a cinema the first time when five years old (for 34.6 per cent the first visit took place at the age of 5 years). Children in those parts of the town where workers live go far more often to cinemas than children from quarters where the majority of the inhabitants are officials and professional people. In quarters where workers are in a majority, 50.8 per cent of the elementary school boys went to the cinema at least once a week, the corresponding figure for girls being 38.5 per cent. In the schools situated in the centre of the town the figures were: boys 33.3 per cent and girls 21.1 per cent and in the "official and professional" quarters: boys 24.6 per cent and girls 9.3 per cent.

Of the boys and girls in all schools, 45-55 per cent went to a cinema 1-3 times a month. Only two children of elementary school age among those included in the study had not been once to a cinema during the school year.

It frequently happens that children of kindergarten age go to a cinema once a month, usually in the company of their parents, sisters, brothers or friends. When the children reach school age they go less often to cinemas with their parents; the company of sisters and brothers or friends seems to become more important. One boy in four, but only one girl in nine, goes alone to the cinema.

The children were asked which films they preferred. Films about animals were the most popular: 71 per cent answered that they preferred these. The following categories of film seem to be almost as popular: cartoon films 69.9 per cent, serial films 65.6 per cent and fairy tale films 64.7 per cent. Then 37.4 per cent preferred adventure films and 18.8 per cent historical films, followed by musical films (16 per cent), war films (5.8 per cent), and love stories (1.8 per cent). A large number of the films belonging to the last-mentioned categories were "for adults only". The preference for films about animals was apparently due to the successful screening in Helsinki of "The Living Desert" at the time the study was made.

79. Keilhacker, Margarete. Zum Filmbesuch der 15-18j. Jugendlichen und seiner Methodischen Erfassung. /A study of cinema attendance by 15-18 year-olds and the methods used/. In: Jugend und Film, Munich, September 1956, p. 1-20.

This study, which is part of an inquiry carried out all over Germany by the Wissenschaftliches Institut für Jugendfilmfragen (Scientific Institute for Questions concerning Children's Films) in Munich, was made in three schools for girls in Munich - two industrial trade schools (375 girls) and one high school (144 girls). 88 per cent of the girls were between 15-17 years of age, the remainder were between 14 and 15 or 18 and 20.

Asked to name their favourite films, the girls mentioned 4,500 titles in all (700 different titles). 42 per cent of the trade school students and 27 per cent of the high school students named "Sissi" as their favourite film. There was generally a notable contrast between the selections of the trade school students and the higher school students.

80. Lanz-Stuparich, Maria. Les adolescents et le cinéma, recherches préliminaires. /Adolescents and the cinema: preliminary research/. In: Baumgarten, Franziska. Compte rendu du IXe Congrès international de psychotechnique, Berne, 12-17 septembre 1949. La psychotechnique dans le monde moderne. Paris, Presses universitaires de France, 1952. p. 557-561.

A study of cinema attendance, film preferences, and reactions to film, of 400 adolescents (200 boys and 200 girls from 13-16 years of age) of similar social and cultural backgrounds in Trieste, carried out by means of individual interviews, clinical analysis, and questionnaires. 90 per cent of the boys attended the cinema at least once a week, the remainder 2, 3 or 4 times. Girls went more often; 60 per cent went once, 22 per cent from 3 to 6 times a week. 6 per cent of the boys stated that they went to the cinema with friends, 10 per cent with parents; 40 per cent of the girls went with family members (often their mother) and 30 per cent with girl friends. A large proportion preferred to go alone.

With regard to film preference, 30 per cent of the boys preferred war films, and 25 per cent gangster films; 25 per cent of the girls preferred love films, 20 per cent musicals. With regard to film selection, 45 per cent of the girls were attracted by the appearance of the stars; 20 per cent of both boys and girls were guided by the film title, and 5 per cent by the name of the director.

After seeing a film, 60 per cent of the boys and 55 per cent of the girls found emotional relief in discussing it; 10 per cent identified themselves with the film hero. 50 per cent of the boys enjoyed films that have a sports background, 20 per cent of the girls liked an artistic background, and 25 per cent enjoyed luxurious surroundings. 60 per cent of the boys said they particularly liked fight scenes, 50 per cent of the girls liked love scenes. 2 per cent of both groups were interested in comedies. Boys were aware of the moral danger of gangster films, and girls of love films. But the processes of identification and projection in relation to these types of film should be further investigated.

81. Le Moal, P. and Faugere, M.M. Le cinéma et l'enfant. [The cinema and the child]. In: La sauvegarde de l'enfance, Paris, (15-16), November-December 1947, p. 66-77.

An investigation carried out by means of questionnaires concerning 1,163 primary and secondary schoolchildren of both sexes between 10-16 years of age (two-thirds were between 12 and 14), from religious and non-religious backgrounds. 91 per cent of the boys and 71 per cent of the girls liked to go to the cinema. Girls preferred sentimental films and boys patriotic and adventure films. 51 per cent of the boys and 59 per cent of the girls had dreams about films seen. Differences between children from religious and non-religious backgrounds were greater than differences between children from differing social backgrounds. 72 per cent of the "religious" children and 28 per cent of the "non-religious" children were affected by immoral scenes (which they described as having to do with sex), frightening, violent, war and murder scenes, and those involving wild animals. As the children get older, fright during screening decreases (more rapidly with boys than with girls); interest in historical and sentimental films and documentaries increases whereas the interest in adventure, comic and crime films diminishes. Frequency of cinema attendance decreases with age. As they get older, fewer boys go to the cinema with their parents. The percentage of "solitary" cinema attenders (approximately 10 per cent) remains constant at all ages.

82. McIntosh, Douglas M. Attendance of Schoolchildren at the Cinema. Glasgow, Scottish Educational Film Association, 1949, 15 p. (Research Publication, 1.)

An account of an investigation into the frequency of cinema attendance by Scottish schoolchildren. Eight out of 10 schoolchildren go to the cinema regularly every week; a surprisingly large number go even more often; the type of film screened has little influence on frequency of cinema attendance. Even children between 5 and 7 years go to the cinema almost as often as older children. The frequency does not decrease with secondary schoolchildren although older pupils in a secondary school go less often. Films appeal more to children from a poor home than to those from better surroundings, and rural children go much less often to the cinema than town children.

83. Osaka Prefecture Association of Juvenile Correction. Chuto-gakusei no Kogyo-eiga Kanran ni Kansuru Chosa. [Survey on film-viewing by secondary school pupils], Osaka, 1935, 38 p. (Kyogo Panfuretto [Juvenile Correction Pamphlet] series, 51.)

This is a report on the survey made in May 1935, at the request of the Social Education Bureau of the Ministry of Education on film-viewing by secondary school pupils. The survey was made at 7 middle schools, 4 vocational schools, and 6 girls' high schools.

1. Foreword.
2. Subjects of the survey.
3. Summary of the survey.
4. Policy of school authorities concerning film-viewing by pupils.
5. Use of films at school and equipment required.
6. Conclusion.

84. Patel, A.S. Attitudes of Adolescent Pupils towards Cinema Films. In: Journal of Education and Psychology, Baroda, Bombay, 1952, p. 225-230.

In this investigation, the attitudes of schoolchildren in the eleventh grade in Baroda, India (100 boys and 47 girls between 15 and 18 years of age) were recorded. It was found that the boys were more favourably impressed with the cinema than the girls. The author concludes: "We have not yet realized that in expert hands the film is capable of doing great service and in raw hands it may do great harm".

85. Rebeillard, Monique. Etat actuel de la recherche filmologique en neuro-psychiatrie infantile /Present state of filmological research in infantile neuro-psychiatry/, Paris, La Productrice, 1955, 45 p.

A doctoral thesis giving a resumé of the research carried out over several years by the Children's Neuro-psychiatric Centre directed by Professor Heuyer, in collaboration with the Institute of Filmology, on the influence of the cinema on juveniles, and of the results of these investigations. The sociological study investigated the frequency of cinema attendance among juvenile delinquents; as this was considerable, the investigators naturally wished to examine the influence of the cinema on delinquency. The psychological study was undertaken in two parts; in the first, the comprehension and recollection of films by normal and maladjusted children were studied with the aid of the "Wartegg" and Catell's F Factor tests. It would appear that intelligent and well adjusted children are stimulated by pictures: their vocabulary is enriched and their imaginative faculty intensified by it. On the other hand, some children feel tired and their intellectual activity is reduced after the performance, especially in the case of very moving films in which identification with certain unhappy heroes leaves behind an impression of sadness. The second part of this study was concerned with the affective reactions, especially with manifestations of empathy. It was very evident that the young spectators projected their personal conflicts into the situations shown in the film. The psycho-physiological investigations consisted mainly of electro-encephalographic experiments, the results of which have already been published in the "Revue internationale de filmologie". In view of the inadequacy of the instruments and methods used it is not yet possible to draw any definite conclusions from these results, or from those of other experiments carried out with the aid of haematologic examinations.

86. Scott, W.J. Reading, Film and Radio Tastes of High School Boys and Girls. Wellington, New Zealand, Council for Educational Research, 1947, p. 112-145.

This report gives a survey of the films seen (and of the books read and the radio programmes listened to) by 4,000 high school boys and girls in New Zealand in 1942. The author discusses the social and educational implications of the material, sets out the standards of judgement he uses as a basis of criticism of contemporary popular culture, and shows the relationship between the information he has gathered and the teaching of English in high schools. Tables showing the frequency of cinema attendance by the two sexes at different ages disclose that the boys were more frequent film-goers than the girls. The evidence collected suggests that the cinema on the whole influences the lives of New Zealand adolescents less than it does those of British and American adolescents.

87, Sekerak, Robert M. Mass Communication Media, Reading Comprehension and Intelligence. In: Audio-Visual Communication Review, Washington, 5 (2), Spring 1957, p.468-475.

A study of the relationship between reading comprehension, intelligence, and mass media consumption among high school students in the United States of America. It is generally concluded that the mass media consumption of pupils of higher-than-average intelligence is greater than that of pupils of lower-than-average intelligence.

88. Skoleinspektoren I Hamar. /The Inspector of Schools, Hamar/. Barn og film - Resultater av en film-undersökelse blant barn i Hamar. /Children and film - results of a film survey among children in Hamar/ Published by Skoleinspektören in Hamar, Stubstad, Brede, 1958, n.p. (stencilled).

A report, resulting from a questionnaire to which replies were given by 421 children, aged 8-15, in 1955. The report gives an interesting picture of the cinema habits and preferences of children in a medium-sized Norwegian provincial town. The great lack of real "children's films" is confirmed by this report.

89. Tarroni, Evelina and Paderni, Sandro. Cinema e Gioventù: Studio degli aspetti sociali e dei motivi di interesse /Cinema and youth: a study of the social aspects and causes of interest/. In: Istituto di Pedagogia, Quaderni, Rome, 1952, p. 163.

The authors limit their research to average frequency of attendance, to the measurement of interest by comparison with other activities, to the "responsibility of choice" and to the interest shown in different types of films. They assert that interest in the cinema, although considerable, is not sufficient to supplant other activities in the case of a child exercising a free choice, especially upon his emergence from adolescence. The curves showing the degree of interest in different types of films in relation to age and sex present fluctuations and common points which are to form the subject of a later, detailed examination which should yield important new results.

90. Tønnessen, H.A. Ungdom og kino - en undersøking over kinovaner of filminteresser hos Oslo ungdom i alderen 12 til 18 år. /Youth and the cinema - an investigation into the cinema habits and film preferences of young people in Oslo between 12 and 18 years/. Oslo, Universitetets Pedagogiske Forsknings-institutt, /Pedagogical Research Institute, University of Oslo/(10), 1952, 138 p. (Report).

The survey shows how often young people go to the cinema, when, with whom, what films they prefer and what differences exist between children with different social backgrounds and of different age levels. The survey was carried out between the end of March and the middle of June 1948 and concerned 744 youths (394 boys and 350 girls) from 13 different Oslo schools - 6 public schools from West, East and Central Oslo, 2 continuation-schools, one for boys and one for girls, 3 high schools, 1 vocational training school and 1 domestic science school. One weekly visit seems to be the normal routine. But many go more frequently, some as often as 3-4 times a week. Boys go more often than girls. Both girls and boys go most often to the cinema at the age of 17-18. Autumn and the first months of the year are the times when most visits are paid to the cinema. Saturdays and Sundays are the favourite days except during the summer months when the beginning of the week is preferred.

Pupils of continuation and vocational schools seem to go more frequently to the cinema than do pupils in high schools. It may be that high schools stimulate other interests, but the milieu is probably a more important factor. Children whose mothers are widows, divorced or unmarried go most often to the cinema. Many of these children go very frequently indeed. Next come children of unskilled labourers. Children whose parents have an academic background or who are artists go least frequently to see films. It thus seems that children whose families are least well off go to the cinema most frequently. Bad living conditions and difficult family relations also seem to be a reason for visits to cinemas. Most of the young people questioned during this survey go to the cinema to enjoy themselves. But about every third child says he goes to instruct himself, although this is not the direct reason for the visit to the cinema. Some go just because they have nothing better to do. Those who do not go to the cinema very often say that they either don't feel like it, have no money or no time. Some girls give religious reasons. Those who go infrequently to the movies use their spare time for many other things which interest them more than films.

Boys like to see war, cowboy, jungle, hunting and Tarzan films and also gangster films and comedies. Girls prefer musicals, historical films, jungle, hunting and Tarzan films as well as films about love and children. During adolescence interests change, particularly as regards cowboy, jungle, hunting, Tarzan and gangster films. Up to the age of 14-15, most children adore such films, but then the interest wanes, first among girls, then among boys. At this age interest in problem films, films with a cultural subject and musicals increases, the change of interest being noted first among girls. The interest in films follows the same characteristic development as the interest in reading and seems to express the young person's individual needs.

The change in interest is related to the physical and psychological development of the children and also to their social background. Those belonging to the lower income groups prefer jungle, hunting and Tarzan films, gangster, cowboy and love films. Such films are also preferred by young people from the higher income groups but not to the same extent; they are relatively more interested in worthwhile films dealing with cultural and historical subjects and in problem films.

Of the 438 films shown in Oslo between 1 July 1947 and 30 June 1948, almost one in five was a thriller, one in six a comedy and one in seven a problem film. It appears that nearly half of all films mentioned by the 14 year-olds were classed as unsuitable for children. Of the "unsuitable" films mentioned by children under 16, most were thrillers, war films and problem films.

91. Traversa, Carlo. *Psicologia del cinema*. [Psychology of the cinema]. In: Stampa, cinema, radio per ragazzi, Rome, 1952, p. 69-75.

An analysis of the most significant aspects of the behaviour of a child who visits cinemas showing ordinary programmes, with a study of the most important stimuli to which he is subjected. Reactions and consequences.

92. Volpicelli, Luigi. *Bambini e bambine al cinema*. [Young children at the cinema]. In: Cinedidattica, Rome, November-December 1952; January, July, August 1953.

An inquiry conducted in elementary schools in Rome into the rôle played by the cinema in the recreational activities of children.

93. Wall, William D. and Smith E.M. *Les adolescents et le cinéma* [Adolescents and the cinema]. In: Revue internationale de filmologie, Paris, II (6), 1951, p. 153-158.

A brief resumé of the principal results of the research carried out by the authors and their colleagues in Birmingham into the influence of films on adolescents. The investigations extended to more than 5,000 persons. It appears that in 1946-1947 secondary school pupils visited the cinema on an average of once or twice a month (grammar school pupils somewhat less frequently than those in secondary modern schools; girls a little less frequently than boys). Only one fifth of all the films shown during the period in question had been passed by the censor for screening to adolescents. 47.5 per cent of the subjects had seen films not intended for them. The choice appears to be determined chiefly by the publicity photographs, but there is, strictly speaking, no conscious choice. The girls prefer on the whole films dealing with human relationships, the boys (particularly pupils of other than grammar schools) adventure and war films. Grammar school pupils greatly enjoy films portraying animal life. Above all films are expected to be rich in action and excitement. Boys and girls frequently expressed their admiration for certain actors and declared themselves to be particularly appreciative of truthfulness, the triumph of justice and realism in films. Their reactions to love scenes depend very much on the level of their affective development. Their enthusiasm for certain films frequently appears to be determined by the ease with which they can identify themselves with the principal characters. Scenes of violence, cruelty to animals, excessively dangerous or tragic situations seem to shock or frighten children. Boys and girls believe their friends to be influenced by the cinema in several respects: clothes, games and other recreational activities.

94. Ward, J.C. Children and the Cinema. An inquiry made by the Social Survey in October 1948 for a Departmental Committee appointed by the Home Secretary, the Secretary of State for Scotland and the Minister of Education. London, Central Office of Information, April 1949, 100 p. (stencilled).

How often do English schoolchildren visit the cinema? How many children belong to the Saturday morning film clubs? To what extent do children see "A" films (films which children may see only if accompanied by an adult)?

Of the children under 10 years of age included in the survey, 47 per cent of the boys and 34 per cent of the girls visited the cinema at least once a week. In the 5-10 age-group, 16 per cent of the boys and 8 per cent of the girls went to the cinema. The level of education, the social milieu and the home had an influence on the frequency of visits to the cinema. Three out of four younger children went to the cinema in company; more than half of the 14-year-olds went alone. Saturday and Monday are favourite days. The habit of regular attendance is, by a slight majority, the most frequent factor determining visits to the cinema.

Of the mothers questioned, 84 per cent declared that they knew which films their children saw. 20 per cent of all the children covered by the inquiry belonged to the Saturday morning film clubs, but 25 per cent of club members went to the cinema more than once a week. 47 per cent of all the children had seen "A" films, often because the programme showed also a "U" ("universal" exhibition) film. 25 per cent of boys liked Wild West, detective and gangster films best, which only 8 per cent of the girls preferred, but 22 per cent of the girls preferred musicals. The children who go most often to the cinema are those who have the least interest in other activities. There are some indications that children who visit the cinema most frequently (and they come from the lower income groups) give preference to a "romantic" occupation over a realistic one. They find their own lives uninteresting and look to films for adventure.

95. Zazzo, Bianka and René. La jeunesse et le cinéma: étude expérimentale du Centre international de l'enfance effectuée au laboratoire de psychobiologie de l'enfant. /Youth and the cinema: an experimental study carried out by the Centre international de l'enfance at the Laboratory for Child Psycho-Biology/. In: Centre international de l'enfance, Courrier, Paris, VIII (4), April 1958, p. 185-197.

A resumé of investigations carried out in 1955-1956 at the Laboratory of Child Psycho-Biology of the Centre international de l'enfance. The first inquiry was conducted, with the aid of a questionnaire, among 15,000 boys and girls aged 14-18, drawn from different social and cultural milieus. It was concerned with cinema attendance, the choice of films and preferences for certain films, the attitude of juveniles towards censorship and the correlation between cinema attendance and reading. Cinema attendance appears to be less frequent among schoolchildren than among young workers, and among girls than among boys. As the children grow up, they visit the cinema less frequently with their family. The films which adolescents most frequently see do not always appear to be those which they enjoy most. Many children under 16 see films banned by the censor for children of their age. Cinema attendance appears to encourage reading.

The second investigation, which belonged to the field of experimental psychology, was concerned with the attitude of adolescents towards their parents, friendship, love, the social relations between the sexes, occupation and freedom to choose one's occupation, etc. It was conducted with the aid of 50 films chosen as likely to provoke affective reactions among 900 boys and girls aged 14-18, divided into several categories according to age, level of development and social background. The reactions of the subjects were studied by means of questionnaires and interviews. In analysing the reactions provoked by three of the films, the authors indicate what the adolescents thought: of their parents as educators (in connexion with the film "Domani è troppo tarde"); on the right of parents to interfere in the emotional experiences of their children (film: "She Only Danced One Summer"); of the right of parents to interfere in their children's choice of a profession (film: "Le point du jour").

See also: nos. 15, 22, 29, 189, 192, 246, 249, 344, 345, 385.

(b) MOTIVES FOR CINEMA ATTENDANCE; FILM PREFERENCES; STAR WORSHIP

96. Agel, Henri. Le cinéma. [The cinema]. Tournai-Paris, Casterman, 1954, 352 p.

The chapter dealing with "Film and Society" discusses the following questions. Why do people go to the cinema? What factors inhibit people's mental activity in the cinema? What are the public's tastes, and how can they be improved? Chapters II to IX are devoted to film language, film technique and film aesthetics. Chapter X deals with the improvement of young people's appreciation and understanding of films.

A large number of examples, from the author's own experience, are cited concerning the selection of suitable films, introduction of the film prior to screening, and debates after the performance. During lessons at school some preliminary study of films can profitably be made in language and literature classes.

An annex includes an outline for leading discussions, a survey of the principal organizations concerned with film education, etc., and a bibliography.

97. Descamps, J. Pourquoi les jeunes vont-ils au cinéma? [Why do adolescents go to the cinema?] In: La nouvelle revue pédagogique, Tournai-Paris, (6), March 1951, p. 326-352.

An inquiry carried out in 1950 among more than 2,000 Belgian students above the age of sixteen.

98. Grall, Xavier. James Dean et notre jeunesse [James Dean and our adolescents], Paris, Editions du Cerf, 1958, 107 p. ("Tout le monde en parle" series).

An account of James Dean's childhood and an analysis of the three chief films in which he appeared and of the parts he played; a study of the cult which developed around him after his death: at the end of 1956 the many fan clubs into which his admirers had formed themselves numbered 3,800,000 members. During the summer holidays of 1956, one year after his death, 154,000 "pilgrims" visited his grave. The author attributes this admiration to the physical qualities and to the character of James Dean, with whom adolescents sought to identify themselves. They see in him the typical representative of the "difficult" adolescents of our day and call him "the American Arthur Rimbaud".

99. Handel, Leo A. Hollywood Looks at its Audience. Urbana, Ill., Urbana University Press, 1950, 240 p.

Information on the public's tastes and preferences for certain types of film in the United States of America. A comparison is made between children's and adult's appreciation and between tastes of persons from higher and lower social levels. Preferences by age-group are as follows:

	12-16 years	17-29 years	30-44 years	Over 44 years
Musical comedy	11.3%	13.1%	13.8%	9.4%
War films	13.1%	10.5%	10.5%	11.8%
Westerns	5.7%	3.6%	3.6%	4.2%
Gangster films	4.9%	3.6%	2.8%	4.2%
Drama	5.1%	10.3%	10.8%	12.2%
Love films	10.9%	12.6%	12.8%	9.9%

The highest income group seems to prefer dramatic films; lower groups prefer Westerns and gangster films.

100. Havem Tonko T. ten. Speelfilms in de belevingswereld van jeugdigen. [Feature films as experienced by young people], Purmerend, Muusses, 1956, 246 p.

Report of a socio-psychological investigation of the reactions to three films of 120 boys (some from a secondary school, some from young people's "club-houses") and girls aged 14 to 16 years. Through visits and conversations with parents and children, case histories were obtained on most of the persons investigated. After the screening of three films ("Meet John Doe", "The Barclays of Broadway", and "This Happy Breed") the boys and girls were questioned. A number of the secondary school pupils wrote in addition a composition concerning each of the three films. Furthermore, data was obtained concerning the cinema habits of these children. The boys' reactions were noticeably different from the girls'. This held good for secondary schoolchildren and the "club-house" children. "Meet John Doe" was rated higher than the other films. The boys appreciated this film more than the girls and the secondary schoolchildren more than the "club-house" children. The opposite was true for "The Barclays of Broadway" which was most appreciated by the "club-house" children. "This Happy Breed", a film dealing with family life, was more appreciated by the girls than by the boys. Several examples of these differences in reactions are given. The reactions recorded are related to psychological factors and to the maturity, intelligence, temperament and the emotional life of the test persons. Extensive case studies of three test persons are included.

101. Keilhacker, Margarete. Zwei Hauptmotive des Filmbesuchs der Fünfzehn - bis Achtzehnjährigen. [The two main reasons for cinema attendance of adolescents between the ages of fifteen and eighteen]. In: Jugend, Film, Fernsehen, Munich, II (4), 1958, p. 1-14.

The numerous investigations carried out among adolescents during the last five years and the results of a written inquiry undertaken among 3,000 pupils (boys and girls) in schools of all types indicate clearly the two main reasons why adolescents go to the cinema: (1) the desire to escape from everyday life; (2) the desire to get to know real life better. These two motives are very closely related to the way of life and the psychological make-up of adolescents of that age-group. Contrary to appearances, these motives are not identical with those of adults; the first - the desire to escape from everyday life - presupposes, in the case of adults, a certain degree of neutrality, of passivity and renunciation of one's personality. One wishes to be entertained, without becoming personally involved. Adolescents, on the contrary, expect a film to excite and grip them; they must feel personally affected by the incidents shown on the screen. But a film must also give them the impression of reflecting life as it really is, their ideas in this respect differing considerably at times from those held by adults. For adolescents, real life is the life conjured up for them by their conception of the world, their dreams of the future and their ideals.

The author then examines the types of films capable of "liberating adolescents from everyday life" (such are, in particular, comedies) and those capable of presenting to them a picture of a "better life" (to use their own words). The films which are enjoyed by adolescents because they portray for them what they believe to be real life, must have man himself for their main theme. Such films are those which present human destinies and problems.

102. Lyness, Paul I. Patterns in the Mass Communication Tastes of the Young Audience. In: Journal of Educational Psychology, Philadelphia (Pa.), 42, 1951, p. 449-467.

The "pattern interest" in reading, radio listening and movie-going of five different age-groups of boys and girls were studied by a questionnaire survey of 1,418 Iowa schoolchildren. The preference scores for specific subject content in each of the media were calculated by weighing first, second, third and fourth choices, and the results reported for each sex in grades 5, 7, 9 and 11.

Boys preferred an "adventure and violence" pattern while the older girls preferred "love, private life and glamour". Neither sex showed much interest in "educational" content, except that boys liked magazines dealing with popular science and mechanics. Tests of children in grade 3, analysed separately, emphasized adventure, humour and fantasy, with little interest in love, private life or glamour, and still less in educational themes.

103. Manvell, Roger. The Film and the Public. London, Pelican Books, 1955, 352 p.

Chapter 4 of this book ("The Cinema and Society") contains a succinct exposition of the reasons which induce the public to see films, of the influence of cinema-going on crime, the distortion of basic moral values in certain films, film stars, children's films, film censorship and State control of films, and various other related matters. The author does not examine the problem of films and juvenile delinquency, but confines himself in the main to reproducing quotations from other authors (for instance Mayer - see no. 104).

104. Mayer, Jacob, P. British Cinemas and their Audiences. Sociological Studies. London, Dennis Dobson Ltd., 1948, 280 p.

The first part of this book comprises 60 statements from persons of different professions and age-groups (40 per cent under 20 years of age, and 38.3 per cent between 20 and 25) who recount the reasons for their interest in films, their initial preferences, the extent of the influence of films over them, the films which had frightened them, adulation of the film hero or heroine, etc. Nearly 66 per cent of the total stated that a film had caused fright and nightmares, others that they had gone through a film as a personal experience. The public's tastes seem to be entirely dependent on their education.

The second part deals with film preferences. Data were obtained through competitions (with offers of prizes for the best contribution) organized by the periodical "Picture-goer". 23 of the 50 replies published came from people under 20, and 13 from those between 20-25. According to the author, the answers show that the cinemas do not supply the kind of entertainment desired by the public. Details of an investigation by Louis Moss and Kathleen Box ("The Cinema Audience" see No. 57) carried out by the Wartime Social Survey for the Ministry of Information are published in an annex.

105. Morin, Edgar. Les stars. /Film stars/, Paris, Editions du Seuil, 1957, 192 p., ("Le temps qui court" series).

A sociological study of the importance of film stars in the world of films. Their outstanding importance at the production stage and their influence on the public. The main conditions which they must fulfil to achieve such a success, and different types of stars. The development of the "star", of the "pin-up", into a public idol and factors determining this development. The "star" is not only a subject for adoration, cinema fans create a veritable cult around them (examples taken from the copious "fan-mail"). The Charlie Chaplin "mystery" and the James Dean "case". The exploitation of stars for publicity purposes. The star is also an actor or actress: the rôle of the star as a film-actor, and a comparison between his rôle and that of the actor in the theatre. The rôle played by the star in the life of the spectator.

106. Nagaki, Teiichi. Jido Eiga to Jido Geki. [Films for children and dramas for children], Tokyo, Senshin-Sha, 1931, p. 165-214 (Kodomo Kenkyu Koza [Study of Children] series, 8).

The section on films for children deals with:
1. Reasons why the cinema has developed.
2. Reasons for preference in films.
3. General films for children.
4. Value of the film in terms of social education.
5. Relations between content and form.
6. Relations between the cinema and crime.
7. Countries prohibiting children from entering movie-theatres.
8. Various methods of censorship.
9. Film-showing outside movie-theatres.
10. Film-showing at schools.
11. Educational effects.

107. Parrot, Philippe, Spinat, P., Guitton, R., and Corbal, F. Une identification héroïque de l'adolescent delinquent: Eddie Constantine. [A heroic personification of juvenile delinquency: Eddie Constantine]. In: Rééducation, Paris, II, January-February 1957, p. 23-33.

Twenty-four boys aged 16-18, who were under observation at the Reception and Observation Centre at Macanan, were asked to write an essay on the following subject: "Who is your favourite film actor or actress? Give reasons for your choice." Out of 17 boys who expressed a preference for heroes of adventure films, 13 chose Eddie Constantine. The reasons for this preference were, in particular, that "he fights", " knows how to treat women" and "overcomes all obstacles".

The authors analyse in greater detail the unconscious motives for this preference. They note, in particular, that the type of character portrayed by Eddie Constantine is not especially intelligent, but that his intelligence is always of a practical nature and that he knows how to take swift, clear-cut and effective decisions. He is free, independant, egocentric, not tied to anything or any person in particular. His love relations are slight and superficial; his love-life is neither specially intense nor very subtle. His dominant quality is his instinct. He consumes large quantities of whisky without showing any ill effects. The authors are of the opinion that the type of character he portrays is particularly dangerous for juvenile delinquents, because he respects no moral code and frequently plays an ambiguous rôle; one can never tell whether he is on the side of the police or on the side of the gangsters.

108. Pitta, A. and Capriolo, E. I ragazzi votano per "Domani è troppo tarde" [Children's poll on "Domani è troppo tarde"]. In: Cinema, Rome, V (60), 15 April 1951, p. 198-202 (new series).

An inquiry carried out among 1,214 boys and girls aged 10-15. Since the subjects had not been warned previously, the answers show considerable spontaneity and consequently reflect faithfully the psychological make-up of children today.

109. Tarroni, Evelina. Il divismo e gli adolescenti [Film-star worship and adolescents]. In: Ragazzi d'Oggi, Rome, IV (7-8), July-August 1953, p. 13-16.

A differentiation between "worship" as a phenomenon related to the rise of the film industry and "worship" as a psychological tendency in adolescents to choose film actors and actresses as the heroes and heroines on whom to model their lives. An analysis of the negative and positive aspects of this phenomenon.

110. Wall, Williams, D. and Smith, E.M. The Film Choices of Adolescents. In: British Journal of Educational Psychology, London. XIX (1), June 1949, p. 121-136.

A study of film preferences in adolescents based on (a) interviews of 2,069 boys and girls between 13-17 years of age, following 808 screenings of nearly 300 films, and (b) compositions by 979 adolescents of the same group on the theme "The best film I have ever seen". The main conclusions reached were: (1) There is a tendency, mainly among girls, to base the selection of suitable films on their own preferences. However, the order of preference expressed in the compositions differs substantially from that which is indicated by their actual visits to the cinema. (2) Children's preferences vary little according to sex or educational level. (3) Films about animals were found to be more popular than had been anticipated in view of the small number of such films. Girls have a greater preference for films about human relations than have boys, who prefer adventure, war and horror films. (4) Factors which determine boys' preferences are: exciting action, star appeal, realism. Those which determine girls' preferences are: star appeal, realism, colour, sentiment and pathos. (5) Films provide an opportunity for identification with film stars and with the film characters in given situations. Comments by children on love scenes and the moral values implicit in films reveal their level of emotional development.

111. Wyeth, Ezra, R. Children and the Cinema. A summary of a survey, 1949. In: Visual Aids Review, Melbourne, I (1), August 1950, p. 20-22.

A summary report of research carried out in 1949 by the School of Education in the University of Melbourne. Children from primary and secondary schools who were tested were asked to reply to a questionnaire by way of a school exercise.

A total of 1,401 answers were received from children and adolescents between 7 and 19 years of age. Their order of preference for different types of film was as follows: comedies, detective films, cowboy films, war films, cartoons, musicals, ghost films, newsreels, historical films, gangster films, educational films, love films, serial films and documentary films. The children concerned generally saw only films intended for adults.

112.Zanotti, Milena. Cinema per ragazzi: Premesse ad un problema attuale [Films for children: preamble to a topical question]. In: Rivista del Cinematografo, Rome, (5), 1951, p. 21-22.

A child's choice of films depends nearly always on the level of his intellectual maturity and imagination; it is influenced by the faces and names of the actors, even if the latter are little known, and by posters, especially where these suggest fights and scantily-dressed scenes. The author condemns the cinema from the moral point of view since it intensifies erotic tendencies and warps comprehension and judgement.

113.Zazzo, René and Bianka. Une enquête sur le cinéma et la lecture chez les adolescents. [An inquiry into film and reading habits among adolescents]. In: Enfance, Paris, (3), May-June 1957.

Adolescents' preferences between reading and films. Is one detrimental to the other? Does previous knowledge of a film encourage reading of the book and vice versa?

114.Zöchbauer, Franz. Von neuen Göttern. Zur Problematik des Starkultes. [New gods. Problems of film-star worship]. In: Jugend und Film, Munich, (1), 1958, p. 1-12.

A report on an investigation into film-star worship carried out in Salzburg among four thousand children and adolescents. With the aid of a questionnaire, the influence of some particular star on the cinema attendance habits of young persons and the rôle played by that star in their lives were assessed. For 40 per cent of adolescents aged 15-18, the star personifies a moral ideal, 70 per cent of young persons between the ages of 10 and 18 model their manners and attitudes on those of the star's; the film-star furnishes standards of economic behaviour (preference for certain consumer goods; 79 per cent of the subjects replied in the affirmative to the question: "Has the cinema taught you to dress better?"); the star furnishes standards of behaviour towards the other sex (51 per cent of the 14 year-olds replied that they had learnt from films "how to act when in love"; etc.). The author considers that star worship among juveniles is all the more significant since the influence of parents, pastors and masters is waning.

See also: nos. 9, 29, 31, 37, 51, 52, 54, 55, 62, 63, 64, 67, 68, 70, 71, 74, 75, 77, 78, 79, 80, 81, 86, 88, 89, 90, 93, 94, 95, 127, 169, 183, 184, 189, 237, 239, 240, 268, 271, 345, 385, 407, 432, 450, 465, 482, 483.

3. ANALYSIS OF FILM CONTENT

115.Ayfre, Amédée. L'enfant personnage du film. /The child in films/. In: Vie enseignante, Paris, (91), November 1954. Italian edition: Il bambino protagonista di film. In: Maestri, Rome, September 1955.

The author of this article studies from concrete examples taken from various films, the rôle of childhood in the making of films and various producers' concepts of how to portray children; the child evoking nostalgic memories of the past, as an active moral protagonist, or as portrayed in neo-realist film.

116.Dale, Edgar. The Content of Motion Pictures, New York, MacMillan, 1935, 234 p.

A content analysis of 1,500 feature films (500 from each of the years 1920, 1925 and 1930). Ten categories were made: crime, sex, love, the comic element, mystery, war, children, history, travel and social propaganda. In 1930, love (29.6 per cent), crime (27.2 per cent) and sex (15 per cent) were the most important subjects, i.e. a total of 72 per cent of all subjects. 16 per cent were taken up by comedy, and 8.6 per cent jointly by mystery and war. Only one out of 500 films was a children's film; in 1930 there were 7 historical and 9 travel films, but not one social propaganda film. An average of one crime film was seen each month by those who visited the cinema once a week. In nearly two-thirds of all cases, adolescents find crime films unattractive. Of 115 crime films shown in Columbus (Ohio) cinemas, murder techniques are shown in nearly every film, actual murder in 45, attempted murder in 21, and revolvers were used in 22 films. Sex films show: extra-marital relations, seduction, adultery, procuring, illegitimacy, prostitution and bedroom jokes. Romantic love films have for subject: melodrama, courtship, love, flirting, difficulties in marriage, historical romances.

117.Jones, Dorothy, B. Quantitative Analysis of Motion Picture Content. In: Public Opinion Quarterly, Princeton University, N.J., (6), 1942, p. 411-428.

An analysis of 100 grade "A" and "B" films, distributed in the United States of America in 1941-1942. 188 actors and actresses portrayed leading characters in these films (126 men and 62 women). Three out of five leading characters were shown as adults in economically comfortable circumstances, free from parental control; suitably married, and with limited social and economic responsibilities. Nearly half were wealthy or well-to-do, 17 per cent were poor or needy, 80 per cent belonged to the middle-class; only 8 per cent were titled and 11 per cent had distinctly come down in the world. Two out of five were Americans and seven out of ten unmarried. The main behavioural motives were: love (68 per cent); fame, reputation or prestige (26 per cent); security, health and economic independence (16 per cent); the fulfilment of vague needs, described as "way of life" (14 per cent); money and material goods (10 per cent); "to do one's duty" (9 per cent). These percentages overlap as some characters had expressed more than one predominant wish. 60 per cent saw their wishes realized at the end of the film. 10 per cent did not reach their goal and 14 per cent had their wishes only partly fulfilled.

118.Mirams, Gordon. Boy meets Girl - on the Screen. In: New Zealand Listener, Wellington, 31 (788), 27 August 1954, p. 6-7.

A survey of the pattern of romantic behaviour among young people portrayed on the screen, based on a detailed analysis of 300 feature-length films from the United States of America and Great Britain. It was found that 73 per cent of these 300 films dealt specifically with the topic of boy meeting girl and "falling in love". In 68 per cent of the films in this category, it was a case of "love at first sight", if not at first glimpse. Analysis of the circumstances in which romantic first meetings are shown taking place reveals that 69 per cent of them depend on an unusual situation - such as the boy rescuing the girl from danger - which the average young person would have little chance of encountering in real life. Only 31 per cent arise from meetings in normal or probable circumstances.

119.Mirams, Gordon. Drop that Gun. In: The Quarterly of Film, Radio and Television, Berkeley, Ca., VI (1), Fall 1951, 19 p.

A preliminary investigation of the occurrence of crime and violence in 100 feature films. These contained a total of 659 cases of crime and violence, i.e. an average of 6.6 per film. Only 14 films were entirely free from these two factors. Among the crimes were 168 murders or attempted murders, of which 73 happened in 17 Westerns (not every homicide in a Western was considered as murder). Types and motives of these misdeeds and acts of violence, as well as the techniques applied, are examined and films of American and British origin are compared.

120. Mirams, Gordon. *The Face of the Film*. In: The British Film Academy, Journal, London, Spring 1955, p. 10-13.

An introduction to a general survey of the subject-matter of motion pictures, with a discussion about the primary importance, for investigators, of establishing clearly the extent to which various patterns of screen behaviour are created by reiteration before going on to consider the possible influence which such patterns may have on the standards of value accepted among audiences, particularly juvenile ones. These repeated behaviour patterns and false standards of value are likely to be much more serious in their effect, it is argued, than the overt influence of any individual films. For the general run of picture-goers as well as for children, it is necessary to discover and pinpoint what the basic patterns are; the article includes a discussion on methodology in this connexion, and gives some of the general findings on the incidence of certain themes and situations (e.g. violence, crime and punishment, romantic attitudes, economic status of screen characters) revealed by an examination of 300 films over several years.

121. Mirams, Gordon. *The Ideas in Films*. Wellington, New Zealand, Department of Education, 1953, 36 p. (Post Primary School Bulletin, 7 (9)).

Content analysis of 300 recreational films distributed in New Zealand. The following conclusions were drawn from this survey: 40 per cent of American films have crime as principal theme; only 25 per cent are entirely free of crime. The second most frequently encountered type of film is comedy (about 15 per cent of the British and American films studied). Love occurred as the main theme in only 8 per cent of the films studied, though it appeared as a topic in 84 per cent. The most neglected subjects are biographies, history, religion, sport, and social problems.

Among the goals motivating the film characters were personal ambition ("getting on in the world") and earning more money, in 67 per cent of the films. Crime was used as a means to achieve these ends in 63 per cent of the films. Love occurred as a principal motivational force in 45 per cent of the films; personal revenge in 35 per cent.

Of 2,400 characters appearing in the films analysed, 34 per cent were very wealthy, 45 per cent were in good financial circumstances, and only 16 per cent were poor. With regard to the professions portrayed, most of the characters old enough to work appeared to be rich without having to work, criminals, or variety artists. Other professions are evidently much less esteemed.

122. Muller, H.S., Driel, A.A.E. van, Peters, J.M.L., Sijmons, A.H. and Wieringen, H. van. *Sociografie van de tweede wereld. Wat krijgt onze jeugd in de bioscoop te zien?* [Sociography of the second world: what are our children offered in the cinema?] Purmerend, Muusses, 1958, 80 p.

A content analysis of 60 films which children under 18 may see in the Netherlands. 30 Westerns, adventure, and war films (preferred by boys) and 30 "show-world" films, operettas, and romantic love films (preferred by girls) were analysed. After an introduction on the methodology, the principal milieus shown by these films are investigated, as well as the film story, the appearance, character and social status of the principal actors, and the ideological and cultural-sociological interpretation of typical elements found in the content of these 60 films. The authors conclude that the film content seems to be completely adjusted to the "teenage mentality" of the public, i.e. to the needs and motives of persons still mentally immature. Attention is drawn to the lack of everyday things and normal family conditions; to the many situations in which the principal actor's rôle is found "glamourized" and is not elaborated to a greater extent than an immature mind can cope with; to the duality in the presentation of the principal characters, who lead decent ordinary lives in the film whereas their behaviour (e.g. in dance scenes) often becomes questionable; to the naivety and superficiality of the action; and to the stereotyped solutions adopted when difficulties arise.

123. Peters, Charles, C. *Motion Pictures and Standards of Morality*. New York, MacMillan, 1933, 285 p. Payne Fund Studies.

In his study, the author distinguishes between films with a content which conforms to existing morals, religious ideas and conventional standards and films which are in conflict with these values. Samples selected from six social groups were asked to give their opinion on four types of film scenes for moral evaluation. The results seemed to show that the cinema may "legalize" patterns of behaviour which deviate from standards that are normally accepted and observed. The cinema not only reflects current morals but also changes them.

124. Vandromme, Pol. *Le cinéma et l'enfance*. [Cinema and children]. Paris, Editions du Cerf, 1955, 120 p. ("7e Art" series).

A review of films about children reveals that their scenario writers are more attracted to the exterior aspects of childhood than to the inner world of the child, with its peculiar myths and personal interpretation of life. A large number of films, categorized according to the stage of emotional development of the child who is the principal character of the film, are discussed.

125. Warshow, Robert. Movie Chronicle: The Westerner. In: Partisan Review, New York, 21 (2), March-April 1954, p. 190-203.

The Westerner and the gangster, as "the two most successful creations of American movies", are compared. They are important in the present context as representing the characters widely regarded as having most influence on the young male film-goer, and as being the figures with whom he most often identifies himself and in whose adventures he imaginatively participates. The author says that while the gangster is engaged in "unceasing nervous activity... outside the field of utility", the "Western hero... is a figure of repose... lonely... melancholy", not like the gangster "who has put himself in a position where everybody wants to kill him and eventually somebody will"; but because "life is unavoidably serious... his loneliness is organic... testifying to his completeness". The Westerner, a man of leisure who doesn't need to go any place because he "is already there", is placed in a setting of land and horses - symbols of physical freedom and "moral openness". Justice and order are not his real motives. They offer him his "calling" and as such present us with an image of honour circa 1870 that is still real for us. The moral dilemma stems from the fact that, whatever the justification, he still kills. There may be variation in the content, but if there is too much variation in the art form, the western ceases to exist as such. The new type of western may present a figure more like a gang type (i.e. "The Gunfighter") but not in his prime. He is his only judge. He sees his life clearly as waste but plays out the pattern to its predestined conclusion - killing until it is his turn to be killed, continuously looking the part of a hero. If the individual does not stand out above the problems of the social order "the Western setting becomes a mere back-drop of beautiful scenery" ("The Ox-Bow Incident"). Why does the western film still hold the popular imagination? Its orientation towards violence is serious. The Westerner... "lives in a world of violence, but the drama is one of self-restraint". He offers us "fantasies of irresponsible freedom", to be denied only because they are dangerous. "He is there to remind us of the possibility of style... in the midst of our anxieties over the problem of violence [preserving] for us the pleasure of a complete and self-contained drama... in a time when other, more consciously serious art forms are increasingly complex, uncertain and ill-defined".

126. Wasem, Erich. Das Bild des Erziehers und Zöglings in Spielfilmen. [Teacher and pupil in recreational films]. In: Jugend und Film, Munich, (1), 1957, p. 23-32.

A critical study, illustrated by numerous examples taken from well-known films, of the portrayal of teacher, child and adolescent in recent films. The manner in which various American, Italian, French, German and Soviet films portray the young child and the adolescent in their relations with adults - parents or teachers - or with animals (a dog or a horse, for example), and the teacher in his efforts to make contact with modern youth.

127. Witty, Paul and Bricker, Harry. Your Child and Radio, TV, Comics and Movies, Chicago, Ill., Science Research Associates Inc., 1952, 49 p.

The booklet discusses the following topics: the things children are exposed to in comic books, moving pictures, radio and television; the reasons children are attracted to them; the way parents and teachers can help children make the best use of these forms of entertainment; methods which parents and teachers can use to help boys and girls to improve their judgement so that they will choose what is good and reject what is bad; and the need for community action which will give the children a better chance to see and hear and read more wholesome and worth-while material.

128. Wolfenstein, Martha and Leites, Nathan. Plot and Character in Selected French Films: An Analysis of Fantasy. In: Metraux, R. and Mead, Margaret, Themes in French Culture, preface to a study of French community, Stanford University, Ca., Stanford University Press, 1953, n.p.

Forty French films were examined for recurrent patterns of plot and character which appear to reflect feelings and attitudes typical of the culture. A four-part analysis is offered: (1) the father in the rôle of the suffering hero; (2) the vicissitudes to which the hazards of human impulse expose us; (3) the accidents and unreliability of justice; and (4) the major disappointing experiences with which French films are preoccupied.

See also: nos. 51, 192, 240, 343, 389.

4. THE PROCESS OF SEEING A FILM

(a) PERCEPTION AND COMPREHENSION OF FILMS

129. Aibauer, Rosa. Zur Sittlichen Beurteilung von Filmen. Test mit 10-14 Jährigen Mädchen über Teufelskerle. /The moral evaluation of films. A test with 10-14 year-old girls concerning the film "Teufelskerle" (Boys' Town)/. In: Film, Jugend, Schule, Gelsenkirchen, (45), July 1954, 6 p.

An investigation of the moral evaluation of a film by a group of 32 girls between 10 and 14 years of age, parallel to and comparable with the investigation concerning a similar group of boys reported by Roessler, E. and W.,(see no. 140). After the screening of the film "Teufelskerle" (Boys' Town), the girls were asked to relate or draw events from the film. They were then asked a number of questions on how they had liked the film, which rôle they would have liked to play themselves, if they would like to take part in the film, which scenes they had found especially exciting or boring, etc. All 32 girls gave a detailed answer to the question: "What does the film mean to convey to the spectator?", and most girls had completely understood the sense of the film. In many points, the girls' moral evaluation of the principal actors and their behaviour was found to differ from that of boys.

130. Albertini, Laura and Caruso, Ada, P. Percezione e interpretazione di imagini cinematografiche nei ragazzi. /Perception and interpretation of film images by children./ In: Bianco e Nero, Rome, (X), 5 May 1949, p. 9-27. Also in: Baumgarten, Franziska, Compte rendu du 11e Congrès international de psychotechnique, Berne, 12-17 September 1949. La psychotechnique dans le monde moderne. Paris, Presses Universitaires de France, 1952, p. 557-561.

A study of the reactions of 576 children, aged 8 to 14, to Flaherty's film "Nanook". Four hundred and ninety children were questioned: 86 made unsolicited comments. Particularly apparent were the many errors in observation and the discrepancy between what actually occurred in the film and what the children thought they had seen. The rapid succession of images, the inability to understand clearly, to compare precisely and to interpret exactly when drawing up a report has the following results for children: real difficulties in making accurate comparisons as to sizes and likenesses, in recognizing regular geometric forms, in establishing the position of persons in relation to a known object, and in interpreting some of their movements and attitudes. Such difficulties as these do not seem to lessen proportionately as the child grows older. Further research is recommended to study the choice of motion-pictures for children of different age groups.

131. Brandt, Herman, P. The Psychology of Seeing Motion Pictures. In: Elliott, Godfrey M.: Film and Education, New York, Philosophical Library, 1948, p. 39-54.

Deals with "seeing" film as physical, physiological and psychological process and the similarities and differences between the action of the human eye and the film camera; the sensorial and motor processes which play a rôle during the viewing of a film; perception as an activity of attention; selection and arrangement of impressions, and of the most important movements of the eye during the viewing of a film and the general rules appertaining to them. A comparison is then made between the reaction (orientation, concentration, relaxation and active participation) to a still and a moving picture. A number of conditions concerning film performances are formulated, so that greatest possible participation by the spectator can be attained.

132. Brinkmann, Donald. Jugend und Film. /Youth and Film./ In: Reformierte Schweiz, Pfäffikon-Zürich, (11), November 1956, p. 400-403.

Develops several ideas for discussion at a study week on youth and film, held in Zurich in 1956. Arising from numerous observations in Switzerland and other countries, four stages have been distinguished in young people's development which are significant for an understanding of their reactions to film: (1) Up to 7 years of age (called the fairy-tale age) children live in an imaginary world in which they do not clearly distinguish between subject and object, self and surroundings, dream and reality. (2) Between 7 and 12 realistic experience makes its appearance. This is the so-called "Robinson" age, in which interest is mainly in adventure. (3) Between 12 and 16 (age of puberty) the child's personality develops and he learns to distinguish "self" from his surroundings. Conflicts often arise at this time which determine the course of his adult life. (4) After the age of 16, tensions often arise owing to the fact that young people at this stage are expected to behave like adults, but are frequently not taken as seriously as they feel they should be. The vividness of children's life up to the age of puberty, and the results of the analysis of children's drawings, which can deepen insight into the four stages of film experience, are further investigated.

133. Fulchignoni, Enrico. Cinéma et psychologie. [Cinema and psychology.] In: Revue de psychologie appliquée, Paris, I(2), January 1951, p. 61-68.

The perception of film images is very different from the perception of objects and persons in reality or on the stage, mainly because of the particular rhythm of film images and the space relationships in cinematography. Difficulties in the interpretation of objects, movement, dimensions and scale in films are experienced by children. In films for children, therefore, photography should be simpler and movement slower than in films for adults.

134. Gerhartz-Franck, Ingrid. Über Geschehensgestaltungen in der Auffrassung von Filmen durch Kinder. [Perception psychology applied to the comprehension of films by children.] Leipzig, Johann Ambrosius Barth Verlag, 1955, 124 p.

An investigation to test how children assimilate and understand educational and fairy-tale films at different ages. Comprehension of the film story as "gestalt" was tested using a puppet film, "The Town Mouse and the Country Mouse", made by the Diel brothers. Six-year olds do not seem to be able to understand film action as "gestalt". They do not see the relations between particular scenes, and cannot identify the principal characters throughout. They only sum up a number of separate parts of a film story. Children 7-8 years old can place the separate scenes in a series but cannot yet be said to understand the relations between the scenes depicting a given phase of action. These children do not know how to distinguish between the important and unimportant scenes.

With 9- and 10-year-olds, the action is understood as a whole. These children can already take an objective view of film action and detach it completely from their own life and surroundings. But a clear understanding of the internal structure of the action is not yet present. Here and there a start is made with a kind of interpretation of the film story. Only with 11- to 14-year-olds is this internal structure understood.

135. Heuyer, Georges. Cinéma et affectivité. [Cinema and emotion.] In: L'école des parents, Paris, (3), January 1956, p. 15-27.

A report on investigations with maladjusted children, carried out by the author and his collaborators in a psychiatric clinic. These investigations, which were particularly concerned with children's understanding of films, show that a child must have reached a mental age of 12 to be capable of understanding the full content of a film. An inquiry into the reactions of maladjusted children to film comedies reveals that the children's reactions during screening are often in contradiction with their ultimate assessment of the films. Cartoons are not generally enjoyed. The emotional reactions of children are often and to a great extent conditioned by their personal problems; aggressive, perverse or paranoic tendencies would appear to encourage a preference for certain types of film or for certain scenes. Investigations were also carried out with entirely normal subjects, so that a comparison could be made. The conclusions from these various inquiries are summarized under ten headings.

136. Heuyer, Georges. Influence immédiatement décélable du film à partir de 10 ans. Rencontre internationale d'experts sur les aspects psychologiques, techniques et sociaux des problèmes du cinéma et de la jeunesse, Luxembourg, 31 May-4 June 1955. [The immediately discernible influence of the cinema from the age of 10 upwards. International meeting of experts to consider the psychological, technical and social aspects of problems concerning the cinema and young people, Luxembourg.] Geneva, Fraternité Mondiale, 1955, 12 p. (stencilled)

From the age of 10 years the influence of a film on the child is immediately discernible, with regard to his perception, understanding and emotion. The study of perception in children requires accurate and comprehensive experiments in both visual and auditive fields. There are two stages that can be distinguished in understanding a film: a mental age of 10 years is required for the child to keep pace with the sequences; for an understanding of the entire significance of the film a mental age of 12 years is required.

Only the simple comic element is understood by children under the age of 12. Above this age the child's understanding of the comic element is on a level with that of adults. For the understanding of a commercial cartoon, a mental age of at least 12 years is essential. Emotional reactions to a film yield valuable evidence for the investigation of the child's individual tendencies. These reactions are of an individual nature, and differ according to sex.

The rôle of the cinema in developing criminal tendencies has not been conclusively demonstrated, but it appears that the gangster film does play a part in "teaching" the techniques of crime. The film also influences factors which remain in the child's mind after a film performance, and thus affects the child's conduct. Electro-encephalographic and biological investigations must be encouraged to give a physiological basis to psychological observations of emotional reactions.

137. Mialaret, G. and Melies, M.G. Expériences sur la compréhension du langage cinématographique par l'enfant. [Experiments on the understanding of film language by the child.] In: Revue internationale de filmologie, Paris, V (18-19), July-December 1954.

An interim report of an investigation of the understanding of a film by children between 4 and 12 years. Three specially made short films reproduced three different versions of the same simple story, each using different "film language". It could be seen which techniques (close-up, dissolve, etc.) presented problems to children of different ages.

138. Ponzo, Ezio. Témoignages de pré-adolescents et d'adolescents sur un film. [Statements by young people about a film.] In: Revue internationale de filmologie, Paris, V(17), April-June 1954, p. 147-159. Also in: Scuola Positiva, Milan, (4), 1952, p. 521-525.

A film sequence showing a simple incident during a gymnastic exercise was shown to 115 boys between 11 and 19 years of age in an orphanage. Following the screening the boys were questioned in accordance with the method developed by Stern. Several boys were unable to relate accurately what they had seen in the film, and the reasons for this are discussed. Films can be a useful instrument for research into the accuracy and validity of young people's testimony. It is furthermore concluded that a study of the personality, social surroundings and past experience of the young people concerned is essential if the reactions reported are to be correctly understood and evaluated.

139. Rey, André. La perception d'un ensemble de déplacements - données sur l'évolution de la perception cinématique. [Perception of movement as a whole - data on the development of cinematic perception.] In: Revue internationale de filmologie, Paris, V(17), April-June 1954, p. 75-92.

An investigation of the manner in which children and adults perceive different simultaneous movements in the film image. Most people, and especially children, cannot record analytically the different movements which take place in a scene projected on the screen. They perceive the movements as a whole. The movements of a film scene must not be complex if they are to be followed accurately by children.

140. Roessler, E. and W. Sittliche Filmbeurteilung Zehn-bis Vierzehnjähriger. Eine psychologisch-pädagogische Studie zu dem Film "Teufelskerle". [Moral evaluation of films by 10-14 year-olds. A psychological-pedagogic study concerning the film "Teufelskerle" (Boys' Town)]. In: Film, Jugend, Schule, Gelsenkirchen, 44 (6), September 1955, 8 p.

An investigation of the ability of thirty 10 to 14 year-old boys to judge the moral value of the film "Teufelskerle" (Boys' Town). Immediately after the screening the boys were asked to write or draw something about the film. Later, they completed a written questionnaire in which they stated which rôle they would have liked to play themselves, their appreciation of certain scenes, their judgement of the behaviour of the principal actors, and the meaning of the film taken as a whole. It appeared that only a third of the boys identified themselves with a given film character. It is felt that the boys were capable of making a moral judgement and that it is therefore not useless to discuss these matters with children. Even 10 year-olds are capable of an objective judgement with regard to things which interest them. (See also: Aibauer, Rosa, no. 129.)

141. Šnejder, M. Hudožestvennoe kino v vospitatel'noj rabote skoly. [The film and education at school.] Moscow, Academy of Pedagogic Sciences of the R.S.F.S.R., 1950, 32 p.

Contains useful information for the study of the understanding of films by children, compiled from observations of the attitudes of children during the screening of films and analyses of discussions with children after performances. The experiment related to children between 9 and 10 years of age and was spread over several years.

A comparison of the information thus obtained at the beginning of the school year with that obtained at the end of the same year shows that the children's understanding of the films and the subject becomes more complete and extensive as they grow older.

Records of experimental data concerning the presentation of the same film to classes of children aged 10 to 12 years provide concrete evidence of the differences in the understanding of a film according to the age group of the children.

142. Soriano, Marc. Lire, assister. [Reading and participation.] In: Revue internationale de filmologie, Paris, (3-4), 1948, p. 299-304.

The understanding of the film language and the perception of the message which the film seeks to convey, is an entirely different process from that of reading and understanding a book. The understanding of a book is an intellectual process, whereas the film is a direct sensory experience.

143. Tarroni, Evelina. Il film per l'infanzia e il problema del livello di comprensione. [Children's films and the problem of the level of understanding.] In: Rivista del cinematografo, Rome, X (4), 1952.

An analysis of various investigations carried out by psychologists in this field; its conclusions indicate that it is necessary on the one hand to lead children gradually towards mastering the difficulties of interpreting the modern film, and on the other hand to produce films particularly addressed to young people and which take account of these difficulties.

144. Zazzo, Bianka. Analyse des difficultés d'une séquence cinématographique par la conduite du récit chez l'enfant. [An analysis of the difficulties of a cinematographic sequence based on the child's narration.] In: Revue internationale de filmologie, Paris, III (9), January-March 1952, p. 25-36.

In order to investigate the types of difficulty experienced by children in understanding films, a simple film sequence specially selected for the purpose was shown to a group of 53 girls between 6 and 12 years of age. The children were asked to recount the story of the film sequence after the screening. They were also asked to place in correct order a number of photographs showing the most important events of the film. The purpose of the latter exercise was to counteract errors which might have resulted from imperfect verbal expression.

The following conclusions were drawn: (1) The course of action is understood very early, from seven years onwards. The dynamic reproduction of the action, the visual and concrete element of film reproduction and the strong structural quality of film were considered responsible for this. (2) The difficulties which the child experiences in understanding a film are due to the use of "film grammar" (e.g. time symbols). (3) The longer the film, the greater the difficulties for the child. The child can generally follow the action of the film and participate in it intensively, but the way in which the film relates this action is largely lost to him.

145. Zazzo, Bianka. Effets de la grosseur et de la mobilité des plans sur les réactions des spectateurs-enfants. [Effects of size and movement of shots on the reactions of juvenile spectators.] Paper read at the Second International Congress of Filmology, Paris, 1955.

An investigation to find out how shooting techniques affect the intensity of film experience in children. The reactions of four groups of boys and girls (7 to 9, and 9 to 11 years of age, of each sex) to different shots from four films were recorded. They included: (1) shots ranging from close-ups to long shots, and (2) shots showing no movement, shots showing movement, but taken with a fixed camera, and shots taken with a moving camera. Shots showing movements and long shots are more likely to provoke reactions than those showing no movement and close-ups.

The continuous change in camera angle and movement of objects keep the spectator in a state of expectation ("attente"), and one should therefore not regard film viewing as a passive occupation.

146. Zazzo, Bianka and René. Une expérience sur la compréhension du film. [An experiment in film understanding.] In: Revue internationale de filmologie, Paris, II (6), 1951, p. 159-170.

An investigation of the understanding of two short film sequences carried out among 42 young people between 6 and 25 years of age, with mental ages ranging from 4.7 to 14 years. The test subjects were backward children, maladjusted children, and children with more or less serious character disturbances, under treatment in the psychological laboratory of the Hôpital Henri Roussel in Paris. A psychological and medical case history was available for each child.

After the first screening the children were asked to recount what they had seen in order to determine their comprehension of the action, the chronology of the events shown, the rôle played by different actors, the technique of "reverse angle shooting" (in which people in conversation are shown from different angles), their ability to recount the content as a whole logically and spontaneously. The rôles played by the actors and the technique of "reverse angle shooting" were least well understood.

The object of the second screening was to determine to what extent the audience understood the "dissolve" technique. Nineteen of those tested failed completely (they were children whose mental age was under 8 years 3 months). Two cases were doubtful (mental age about 7 years), 10 children passed the test (mental age 8 to 10 years) and 3 did excellently (mental age over 12).

147. Zazzo, René. L'influence du cinéma sur le développement de la pensée de l'enfant. [The influence of the cinema on the development of the thought-processes of the child.] In: L'école des parents, Paris, January 1956, p. 1-14.

The author distinguishes two problems: firstly, the influence of the cinema on the development of the child's intelligence; secondly, its influence on the opinions, tastes, attitudes and "thoughts" of the child.

The author has examined difficulties which the child encounters in grasping the language of the cinema. Until about the age of seven, the child understands almost nothing of a film, whilst taking an interest in the content of its images. But when the threshold of understanding is reached, the experience of the cinema may exercise a favourable influence on his intellectual growth.

Opinions of research workers and theorists are frequently contradictory, particularly in connexion with the problem of sex and eroticism in films and the prime responsibility of the cinema in cases of juvenile delinquency. The author is of the opinion that the real problems lie elsewhere, and that one should examine, for example, whether the view of life presented to young people by films is a true or a distorted one.

148. Zazzo, René. Niveau mental et compréhension du cinéma. [Mental level and the understanding of the cinema.] In: Revue internationale de filmologie, Paris, II(5), 1951, p. 29-36.

A lecture given at the Institut de filmologie of the University of Paris concerning the importance, the difficulties and the methods of investigating children's understanding of film language. This lecture introduces a report of several experiments which were later published in nos. 6 and 9, vol. II, of the Revue internationale de filmologie.

The gradual development of the child's mind and his capacity, at different ages, to understand film language are studied. Piaget speaks of the child's inability to "decentre" himself. A model of a landscape with a typical village is shown to the child, after which a number of photos of this landscape, taken from various angles, are shown to him. The child is then asked to point out on the model the points from which the photos were taken. Under 8 years of age the child does not understand that the view of the landscape depends on the spectator's point of observation. At the age of 10 to 12 these difficulties are barely overcome.

How then can children understand the quick changes in point of observation in a film? For example, the understanding of a typical cinematographic process, the shooting at reverse angle, wherein two persons in conversation are shown from each other's point of view, was investigated first. The extent to which film dynamics correspond with the movement of subconscious thought, and whether frequent contact with film language can result in modifications of normal perception and thought, are questions also considered.

See also: nos. 60, 85, 155, 228, 233, 319, 353, 409, 470, 483, 490.

(b) THE PSYCHOLOGY OF FILM EXPERIENCE (PARTICIPATION, IDENTIFICATION, PROJECTION, ETC.)

149. Banfi, Antonio. L'aspect social du cinéma en tant que spectacle. [The social aspect of the cinema as a spectacle.] In: Actes du Congrès international sur la presse périodique, cinématographique et radio pour enfants, 19-23 March 1952. Milan, A. Giuffrè, 1953, p. 133-138.

(1) General study of the nature of the spectacle; (2) study of the character of the cinema as a spectacle and as a factor in the development and experience of young people; (3) the cinema reaches the child more easily than any other spectacle; warning against the falsification of reality; the cinema for children should enrich, deepen and penetrate the reality of daily life.

150. Beley, André. Cinéma entre enfants et cinéma d'adultes. [Children's film shows and cinema-going with adults.] In: L'école des parents, Paris, (4), February 1958, p. 25-30; (6), April 1958, p. 25-30.

The reactions of the child are by no means the same when he goes to the cinema with adults (parents or other members of his family, for example), as when he attends a children's film show. As a result of the constraint imposed by the presence of adults, he no longer participates spontaneously in the spectacle, and his impressions differ from those which he would have if surrounded by other children.

With the aid of various examples drawn from the study of film clubs, the author shows that the solution of the problem of "films for children" should not be sought in the production of special films, but rather in the organization of special sessions for children, with the screening of suitable "adult films".

But the task of film clubs is not limited to the presentation of good films for children; they should also organize film discussions and enable children to reach a joint appreciation of the message of the film.

151. Bouman, J.C., Heuyer, G. and Lebovici, S. Une expérience d'étude de groupes. Processus de l'identification et l'importance de la suggestibilité dans la situation cinématographique. [An experiment in group study. The process of identification and the importance of suggestion in the cinematographic situation.] In: Revue internationale de filmologie, Paris, IV (13), April-June 1953, p. 111-141.

A description is given of an investigation among 150 students of medicine, psychology and law, concerning identification and the various forms in which it occurs. Identification is considerably influenced by suggestive explanations given to the test person prior to the screening of the film.

152. Brudny, Wolfgang. Arne Sucksdorff's das grosse Abenteuer: ein Erfahrungsbericht aus Jugendvorstellungen. [Arne Sucksdorff's 'The Great Adventure': the record of a film show for young people.] In: Jugend und Film, Munich, 1955.

The author has studied the intensity of cinema experience by observing (by means of tape recordings and photographs) numerous children during the screening of the film "The Great Adventure". He describes the reactions of the audience as a whole, and particularly of four children aged between 9 and 10, to the main scenes. He concludes that this film had an unexpectedly deep effect on the children, this being confirmed later when, on two separate occasions, they were asked to write essays on the subject of the film.

153. Cahn, Paulette. Remarques sur les réactions de l'enfant à son image filmique et à celle de ses frères. [Some remarks on the child's reactions to his filmic image and to that of his brothers.] Paper read at the second International Congress of Filmology, Paris, 1955.

Tentative results of an experiment on the reactions of several very young and several older children to their own filmic image. A distinction can be made between different phases in the child's attitude vis-à-vis his own filmic image. The child cannot make an initial distinction between his own "self" and his filmic image. Later on he learns to recognize it as an image, and to distinguish it from the actual "self". In the third phase, the child is able to establish a link between the filmic image and his own experience.

154. Canestrari, Renzo. La psicologia differenziale ed il cinema. [Differential psychology and the cinema.] In: Infanzia anormale, Rome, (24), 1953, p. 284-293.

The relationship between audience and motion picture is conceived as a dynamic and projective situation in which the individual's emotions find release and his intellectual faculties are stimulated. Because the individual reacts as in a situation of reality, his whole personality is involved in the process. Experiments have shown the varying influences of the motion picture upon the personality of the mentally retarded, the child, and the adolescent. In a case of re-education a film experience has even been used as the starting point for group therapy.

155. Canestrelli, Luigi. Psicologia e films - problemi psicoligici, etico-psicologici e psico-pedagogici. [Psychology and films - psychological, ethico-psychological and psycho-pedagogical problems.] In: La Difesa del Ragazzo, Rome, (5), September-October 1956, p. 219-238.

A paper presented to the First Congress of the International Centre of Films for Children. The author deals with general questions of psychology and the cinema, the process of identification in cinema experience, the conditions of cinematographic perception and specific problems of films for children (legislation, censorship, content and psychological reactions). In conclusion, he affirms that the film should help the child develop its personality.

156. Debesse, Maurice. L'enfant au cinéma. [The child at the cinema.] In: Revue internationale de filmologie, Paris, VII (26), April-June 1956, p. 99-109.

Summary of a lecture given at the Institut de filmologie in Paris on the film-theatre as a leisure-time milieu for children. The University of Strasbourg having started some investigation in this field, the possible results of such research are discussed, e.g. the atmosphere of the film-theatre itself; the proportion of seats occupied; the presence (or absence) of parents and other adults, which may influence the child's behaviour in the theatre and hence his reaction to the films seen therein.

157. Deprun, Jean. Cinéma et transfert. [Cinema and transference.] In: Revue internationale de filmologie, Paris, I(2), 1947, p. 204-207.

Does "transference" occur in film experience as in a psycho-analytical situation? Two conditions must be satisfied if complexes are to be "transferred"; they must be symbolically represented, and they must be projected outside the spectator without danger of return. The film satisfies both these requirements.

158. Eiserer, Paul E. The relative effectiveness of motion and still pictures as stimuli for eliciting fantasy stories about adolescent-parent relationships. In: Genetic Psychology Monographs, Worcester, Mass., Clark University, (39), 1949, p. 205-278.

Fifteen motion pictures (10 to 21 seconds in length) were compared with 15 still pictures (selected from the motion pictures) to determine their relative effectiveness as projective instruments. Both projective tests were administered to 50 tenth-grade boys with a median S-B IQ of 134.5. The following are some of the conclusions drawn: (1) the motion picture can be used as an effective projective instrument for personality study; (2) motion pictures tend to elicit more material of psychological significance; (3) it is uncertain whether the superiority of the motion picture is of sufficient magnitude to warrant its development for immediate use; (4) considerable evidence indicates that structuring the stimulus situation (e.g. intra-family relationships) produces more data than are otherwise obtainable.

There is a bibliography listing 44 items.

159. Flores d'Arcais, Giuseppe. Il cinema, il film nell'esperienza giovanile. [Cinema. The film in juvenile experience.] Padua, Ed. Liviana, 1953, p. 295.

The problem of educational films and films for use in schools, and their relationship from a pedagogic point of view. The work is composed as follows: (1) phenomenology of the cinema; problems concerning the cinema's power of expression; (2) cinema experience: an analysis of the cinema as a means of entertainment, relaxation and escape, and from the point of view of content and of form; (3) the cinema as art: the possibility of increasing the significance of the cinema for young spectators; (4) the didactic cinema: relationships between the cinema and education.

160. Fulchignoni, Enrico. Filmologie et psychologie infantile. [Filmology and child psychology.] In: Revue internationale du cinéma, Brussels, I(4), 1949, p. 38-41.

The attitude of the spectator towards events as represented by the film differs in several respects from his attitude towards reality itself or towards a stage play. The spectator does not keep his distance from the film, nor does he protect himself; in fact, he often frees himself from inhibitions which normally dominate his conscience. The difficulties which the child experiences in observing a film, and the results of research with children and film are discussed. The child's perception is quite different from that of adults. The film language can be appreciated by children only with the advent of puberty. With regard to the child's emotional reactions to films, the cinema situation resembles the hypnotic state in that reactions are much stronger therein than is the case under normal conditions. Research carried out at the Psychological Institute of the University of Rome has shown that the rhythm of film images exerts an influence on the spectator's rhythm of respiration, indicating that the spectator quickly becomes involved emotionally during the screening of a film.

161. Funk, Alois. Film und Jugend. Eine Untersuchung über die psychischen Wirkungen des Films im Leben der Jugendlichen. [The cinema and youth. An examination of the psychological effect of the cinema on the life of young people.] Munich, Ernst Reinhardt, 1934, 174 p.

A study by Alois Funk of the psychological effects of recreational films on working youths between 14 and 18 years of age. The survey was carried out by means of three questionnaires: one designed to obtain from educators their opinions on the influence of the cinema; one to obtain information from young people aged 14 to 18 on their film experience; a third to find out how boys over 18 felt the cinema had influenced them when they were younger. Replies were obtained from 235 of the 1,000 educators who received the questionnaire; from 2,625 of the 3,000 young people between 14 and 18; and from 425 of the 1,000 boys over 18. The writer concludes that the rôle of identification in film experience is very important. The terms "mitgezogen werden" (to be carried along), "alles miterleben" (participate in everything), "sich selbst als Held des Stückes fühlen" (to consider oneself as the hero of the piece) occur repeatedly in the young people's responses. The photographic character of film, the character of movement, the mobility of the camera etc., are largely responsible for the power of the film.

162. Galletto, Albino. Cinema e ragazzi [Cinema and children.] In: Ragazzi Aspiranti, Rome, (3), 1949, p. 105-109.

An analysis of young people's reactions to the cinema, and suggestions as to appropriate attitudes and action on the part of teachers.

163. Gemelli, Agostino. Cinema e psicologia. [Cinema and psychology.] In: Vita e Pensiero, Milan, (11), 1949, p. 59[illegible]-596.

A resumé, intended for the general public, of theories already expressed in earlier experiments in cinematographic realism and the psychological reactions of young spectators.

164. Gemelli, Agostino. Il cinema per i ragazzi. [Cinema for children.] In: Vita e Pensiero, Milan, XXXIV, June 195[illegible], p. 315-321.

In the opinion of the author, "the realism of the film resembles that of a dream": sentiments, trends of character, strong emotions and the deepest elements of the individual personality are projected on to the screen. The critical sense of the adult permits him to judge not only the film but also his own reaction to it, but this is not so in the case of the child. From the age of 6 to 10, and even 11, the influence of the film is slight: either the film belongs to the realm of fantasy, so that its action forms a part of the "play-world" in which, up to this age, the child spends much of his time; or, if it does not belong to this realm, it is of no interest to him. The problem of the film arises from the age of 12 onwards when the adolescent, with the strong emotions characteristic of his age, re-enacts the adventure and abandons himself to it, as well as to the ideas behind it.

165. Glogauer, Werner. Die psychische Verarbeitung des Filmerlebens im Jugendalter. [Mental assimilation by young people of cinematographic experience.] In: Film - Bild - Ton, Munich, (9), December 1958, p. 41-46.

On the basis of impressions made upon boys and girls, the author establishes that at the age of puberty, when emotional receptivity is already strong, a film may so heighten sentiments that the adolescent is obliged to direct them towards some object. At this age, cinematographic experience has such an impact on the young personality as a whole that the reality of the film becomes confused with the reality of daily life, to which the adolescent then has difficulty in adapting himself. Why do the impressions of a film last so long? Mainly because the spectator often related the action of the film to his own life and above all to his own future, and because the film nourishes those moods of depression or melancholy to which adolescents are subject.

The cinema stirs their imagination to such an extent that they are left powerless to meet the demands of everyday reality. Young workers in particular have in their daily life so few opportunities for giving free rein to their imagination that they seek in the cinema fictional satisfactions from which they cannot then break free.

For adolescents, cinematographic experience extends even to their dreams; desire for success and other aspirations especially erotic ones, unconsciously awakened by a film, find repeated expression. In the end adolescents also transform cinematographic experience by a process of conscious thought: examples provided by films sometimes help them to resolve their personal problems.

166. Keilhacker, Martin. Le cinéma et les réactions des enfants et des adolescents. In: Cahiers de pédagogie de l'université de Liège, (14), 1955, p. 67-75. (From: Psychological Abstracts, Washington, 31 (2), April 1957.)

It is not possible for an adult, on the basis of his own reactions, to predict the reactions of children and adolescents to movies. Only objectives research can solve the problem. This shows that the reactions of adolescents are different from those of children. For children, the movie is an imaginary world. For adolescents it is also a field in which they can work out their own future.

167. Keilhacker, Martin. Grundzüge des Filmerlebens der Kinder und Jugendlichen in der ausgehenden Kindheit und beginnenden Pubertät. [Fundamentals of the reaction of children and young adolescents to films.] In: Filmkunst, Vienna, 1956, p. 5-16. (Special number "Jugend und Film".)

Children are not so much spectators of a film show as "co-actors". They "live" a film in an introverted way and see in it their own story. Child characters and animals in films, when they play leading rôles, evoke the greatest sympathy from the young audience. Films about animals give children an interest in books about animals. A special form is required for children's films. The interests of the 14-18 age-group are very varied; and children in this group have a preference for films which are about real life but which also have an idealistic tendency. At the end the author describes the work and research methods of the Munich Arbeitskreises (Work circle), "Jugend und Film".

168. Keilhacker, Martin. Der Wirklichkeitscharakter des Filmerlebens bei Kindern und Jugendlichen. [The character of reality in the film experience of children and adolescents.] In: Jugend und Film, Munich, (1) 1957, p. 9-22.

The adult experiences film mostly as a "play" and not as a reality, and he can generally say whether the film content is a representation of real events or simply fantasy. Children's film experience differs in both respects. Play and reality often coincide and the film contents are largely seen as a reproduction of reality. Three forms of reality experienced by the child can be distinguished: (1) Small children aged 6-7 years often take film images for objective reality; only later do they make a difference between objective reality and the filmic image. (2) A form of reality is experienced in active participation in the film action. (3) The third form consists of emotional participation in the action, and with the film "hero".

In pre-puberty, the children may believe in the genuineness of the film action, even if it is represented by trick photography. The only exceptions are fairy-tale films. The child becomes critical with regard to trick photographs only at the beginning of puberty. If older children are asked to state their preferences (films on "real life" or films with a "fantastic" story), they generally choose the first type. But on closer examination, the films of their choice often appear to be those *considered by adults as a product of the "dream* factory". Young people willingly see reality in films. They generally make a negative appraisal of films which represent unreality.

169. Keilhacker, Martin and Margarete. Jugend und Spielfilm. Erlebnisweisen und Einflüsse. [Youth and the fiction film. How young people experience films and are influenced by them.] Stuttgart, Ernst Klett Verlag, 1953, 128 p.

A study of the psychological and educational aspects of the cinema as related to young people. The chapters on psychological aspects are concerned with the way in which young people of different ages experience films; e.g. how they relate the film story to their own life, how they identify themselves with the characters, what standards they apply in judging films, how boys and girls react differently, what difficulties they experience in understanding the film language, how much interest they show in the film's human element. The chapter on educational aspects summarizes the conclusions of research in this field and deals with the influence of the cinema on the "inner life" of young people.

A chapter is devoted to preferences in film subjects and their educational significance; a comparison is also made between children's films and children's books. The final chapter deals with the organization and programming of children's film performances.

170. Keilhacker, Martin; Brudny, Wolfgang; Lammers, Paul. Kinder sehen Filme. [Children see films.] Munich, Ehrenwirth Verlag, 1957, 168 p.

Martin Keilhacker explains the value of the expression-psychological method in the study of the effect of films on the child, this method being particularly adapted to the child. He examines the nature of children's film experience, as well as its special qualities at different age levels particularly with regard to the degree to which children experience film as reality. By comparison with film experience, hearing a fairy tale, listening to the radio, reading a book, or looking at a puppet show is much less an experience of reality.

Wolfgang Brudny reports on research on the reactions of children carried out by means of infra-red photographs and discusses the implications of 44 of these photographs. Children of 3 to 4 years appear to experience little contact with the film. With children of 5 to 7 years there is also little evidence of film understanding. The situation changes with children between 8 and 11 and the author discusses, for this age category, such questions as: the degree of interest in the film, the tension with which the child experiences the film action and how far he anticipates it, the significance of film music for the child, his capacity to receive aesthetic impressions, the extent to which the child is touched by the film, how he reacts to comic situations, his fright and fear reactions and his comprehension of the film language.

The study by Paul Lammers is concerned with research by means of infra-red cinematography on the individual differences in the film experience of children, including a number who are deaf and dumb. Twenty series of photographs taken from the infra-red films made are studied extensively. The author concludes that the banning of cinema visits for certain age-groups does not constitute a solution to the negative influence of the film on children. It is up to parents and educators to guide children with regard to their visits to the cinema.

171. Lercaro, Giacomo. Per un film vero, buono e bello. [Towards a true, good and beautiful film.] In: Il Regno, Bologna, (12), December 1956, p. 11-17.

A study of psychological problems of puberty: analysis of the influence of the cinema on children, and practical suggestions for the production of films to meet the needs of the young spectator.

172. Leroy-Boussion, A. Etude du comportement émotionnel enfantin au cours de la projection d'un film comique. [A study of the emotional behaviour of children during the projection of a comic film.] In: Revue internationale de filmologie, Paris, V (17), April-June 1954, p. 103-123.

An account of an investigation carried out in Marseilles of the emotional reactions to a comic film of three groups of children between 4 and 8, 9 and 10, 11 and 14 years respectively, making a total of 222 children. The difference in the reactions ("laugh" reactions were mainly registered) appeared first of all to be linked with age: as the children grew older they laughed more. The second differentiating factor was the sex: laugh frequency increases evenly with boys and girls, but older boys reached the "laugh ceiling" sooner than girls of the same age. It goes without saying that a more mature child understands comic film situations more readily, but the "laugh" frequency does not run parallel with the intellectual level, because many other factors (temperament, shyness, family circumstances) can influence the tendency to laugh. With regard to the social milieu factor, the children investigated were (1) suburban children, (2) children from working class districts and (3) children from residential districts. It was found that, generally, suburban children laughed less often than town children.

173. Leroy-Boussion, A. Le jeune spectateur et son entourage. [The young spectator and his entourage.] (a study of the inter-individual relationships of 222 children aged between 4 and 14 years during the projection of a comic film). In: Enfance, Paris, (4), September-October 1954, p. 293-316.

A young spectator is seldom so absorbed in a film that he forgets those surrounding him. This work is a study of the influence exercised by the people surrounding the child (friends, audience, teachers) on his emotional reactions to a film. The author endeavoured to establish the most natural possible conditions for observation. He showed a short comic film ("Charlie Chaplin takes a cure") 222 times before uniform groups of children aged between 4 and 14. On each occasion he chose at random one child, which he observed attentively and whose attitude was carefully recorded. In order to examine the 222 subjects closely, he was obliged to attend 222 showings of the test-film. He recorded 1,080 reactions which could be considered as forms of social contact, and 7,680 reactions classed as "solitary" or individual. Only 52 of the 1,080 inter-individual reactions could be interpreted as signifying a lack of interest in the film. The remainder were all related to the film: the child seeks to make contact with his friends, with the audience or with the teachers present in order to enhance his enjoyment of the film or to seek reassurance when a scene frightens him. The author then examines in closer detail the nature of these individual reactions, which he classified under four headings.

174. Marzi, Alberto. Il fanciullo davanti al cinema spettacolare. [The child and entertainment films.] In: Cinedidattica, Rome, III (2), February 1952, p.5-6.

The author shows that the film constitutes a synthesis of very precise sensual and intellectual stimuli: when these are too strong, they endanger the harmonious development of the child's personality. Nevertheless, the cinema has certain psychologically important positive aspects.

175. Maucorps, P.M. Les phénomènes de participation et l'expérimentation filmologique. [The phenomena of participation and filmological experimentation.] Paper read at the second International Congress of Filmology, Paris, 1955.

An attempt to arrive at a clearer definition of "participation", "empathy", "identification", and "projection". A description is given of the mutual relationship between these phenomena.

176. Musatti, Cesare. Les processus psychiques activés par le cinéma. [Psychological processes activated by the cinema.] In: Actes du Congrès international sur la presse périodique, cinématographie et radio pour enfants, Milan, 19-23 March 1952. Milan, A. Giuffrè, 1953, p. 156-158.

The film is experienced as reality by the adult spectator, but as reality on a different level from that which he experiences in daily life. The child experiences film in a different manner and the fictitious character of realistically presented scenes is often not recognized. Only with puberty does the young person's understanding of film approach that of adults. At this time the film becomes for him a means of penetrating the world of adults. Dream analysis in the course of psychiatric treatment shows that numerous film characters and scenes, and sometimes whole film sequences, are "stocked" in the subconscious. On the other hand, desires and fears present in the subconscious can influence the emotional experience of film. Emotional reactions to film can be related to neurotic states or phobia, and can have an autopunitive character. Identification with film characters can take the form of consolation, jealousy or sympathy. These forms are examined.

177. Pellizzi, Camillo. Il cinema e la sua funzione sociale. [The cinema and its social function.] In: Bianco e Nero, Rome, XII (4), April 1951, p. 31-37.

The cinema is a recreation of the hypnotic type which tends to release the latent emotional tensions of the spectator. Strong precautions should be observed when dealing with children up to the age of 16. In fact, the cinema may, up to the age of adolescence, drug or sap their willpower. There should, in the case of children at least, be an element of preparation before the film and a discussion afterwards. This is perhaps the best, although the slowest, way of gradually eliminating the antisocial characteristics of the film.

178. Perron, Roger. Essai de mise en relation de certains types de contenus filmiques et des réactions des spectateurs enfants. [A study of the relationship between certain kinds of film sequences and the reactions of juvenile spectators.] Paper read at the second International Congress of Filmology, Paris, 1955.

A study of children's reactions to certain kinds of film sequences, to determine whether the degree of "participation" is related to the kind of dramatic situation portrayed. Verbal, motor and non-verbal sound reactions (e.g. laughing) of boys and girls aged 7 to 9 and 9 to 11 were recorded during the screening of nine different film sequences (the hero in danger, the hero hunted, the hero vanquishing his enemies, etc.). It was found that 60 per cent to 80 per cent of the children consistently reacted in the same way to the same type of situation. Three major types of participation were noted: (1) in which the child is no longer interested in what happens around him in the cinema; (2) "active" participation; (3) "emotional" participation. This study shows clearly that film viewing is not passive.

179. Stückrath, Fritz. Das Sohn-Problem als Schlüssel zum Filmerleben. [Cinematographic experience and the personal problems of the child.] In: Film-Bild-Ton, Munich, IX, June, 1959, p. 29-32 and 49-50.

This article is a sequel to one by the same author in the February issue of "Film-Bild-Ton". The case here is that of young Rüdiger, aged 12, who chose the film "The Journeys of Ulysses" (produced by Mario Camerini). Here, once again, a detailed evaluation is made of the extent to which the family situation and the personal psychological problems of the child influence his cinematographic experience. As his father has left home, Rüdiger lives alone with his mother, who has several male suitors. The child appears to have identified himself completely with the character of Telemachus, whose situation resembles his own. Among the puppets, Rüdiger cannot select one which is suited to the rôle of Telemachus; he will consequently play this part himself. In other words he rejects the choice of a puppet for the character and assumes the rôle himself whenever Telemachus appears. The way in which Rüdiger solves the technical problems presented to him by the action of the film is also of interest because it reveals still more clearly those parts of the story which have most directly affected him. The "film play" also indicates that this boy is particularly sensitive to the main female character, Penelope (in whom he recognizes his own mother). Photographs of the puppet play.

180. Stückrath, Fritz. Seelenanlage und Filmerleben beim Kind. [Cinematographic experience and the mental life of the child.] In: Film-Bild-Ton, Munich, VIII, February 1959, p. 3-7.

The author has developed a method which he calls the "film play" to discover the effects of a film on the child's subconscious. Children can reproduce a film they have enjoyed on a miniature stage, with the help of puppets. (cf. the article by the same author in "Film-Bild-Ton", December 1956 - title no. 32.) This is the record of an experiment carried out with a little girl aged 10, Bärbel; having suffered for several years from stammering, she was shy, retiring and socially maladjusted. The little girl selected the film "The Golden Goose". The choice of the film, of the puppets to play the principal rôles, the manner in which the child "directed" the play, manipulated the puppets and made them speak, etc., gave a clear picture of the extent to which she transferred to the film her own situation and problems. She obviously identified herself with the heroine (the princess who will not laugh) and her latest psychological problems find gradual expression in the play. (Photographs of the puppet play.)

181. Stückrath, Fritz and Schottmayer, Georg. Psychologie des Filmerlebens in Kindheit und Jugend. [Psychology of film experience in children and adolescents.] Hamburg, Verlag der Schroppschen Lehrmittelanstalt, 1955, 172 p.

Research on the films' experience of children and adolescents between 4-18 years old in Hamburg, using Murray's Thematic Apperception Test. On the basis of the results, three age-levels of film experience are distinguished. (1) With children around 6 years, reactions are mainly emotional. Generally the cinema attracts them only superficially. But this can suddenly change into active interest. Seeing too many films may endanger their emotional development, as the film contents do not correspond with their emotional level. However, the child of this age is able to assimilate certain parts of a film, which can constitute a valuable experience. (2) With children of around 12 years, vital relationships with the outside world are being built up. Children are now strongly attracted by the cinema. Lack of opportunity or interest in other leisure-time activities is often a determining factor for cinema visits. The child of this age often goes to the cinema to compensate for his failures and to escape from his conflicts. Obtaining money from parents for the admission fee is often a problem, and leads to minor delinquencies. Cinema visits, and the child's desire to discuss with other children what he has seen, lead frequently to the formation of groups. The influence of the film is becoming marked and is stronger than that of other cultural commodities. Suitable films stimulate the child's vitality and contribute to his experience of human relations. However, unsuitable films can be a contributory factor in anti-social behaviour. (3) From the age of puberty a growing interest in the outside world and the child's desire to assert his own personality and strength become apparent. An increased degree of financial independence contributes to giving cinema visits a more individual character. Cinema experience now approaches that of adults. Escapism plays an important rôle as also does identification. Participation in the life of film characters - whether or not the adolescent identifies himself with them - is of great importance for his development. This often results in his imitating behaviour and adopting ideas of screen characters. The influence of the cinema on sexual development, which is quite strong, is discussed in detail. The cinema can on the one hand have a cathartic effect; on the other hand, it can be a contributory factor in anti-social, and even criminal, behaviour.

182. Tarroni, Evelina. I ragazzi non sono mai soli. [Children are never alone.] In: Ragazzi d'Oggi, Rome, III (3), March 1952, p. 9-12.

A comparison between the "dangers" of cinema and radio, in which the former is seen to be less dangerous, since a visit to the cinema requires "a decision and a choice" and because "between cinema experience and real daily life" there is a sort of interlude (determined by the very fact that after the cinema show the spectator goes home), which itself permits an initial release of emotional tension provoked by the film, whereas the adolescent is more vulnerable to the permanent influence of the radio.

183. Tarroni, Evelina. Personaggio ed attore nei film per ragazzi. [Character and actor in films for children.] In: Ragazzi d'Oggi, Rome, IV (4), April 1953, p. 17-19.

Observations of the reactions of the young spectator to film characters. The child up to the age of 8 identified himself with this character (for example, the animals of Walt Disney). Above the age of 8, the important film character for young spectators is the strongest hero, and at this stage they are not concerned with the qualities or defects of the text, but with the qualities or defects of the character. There are good characters and bad characters, those who are our "friends" and those who are not. Then, little by little, through the character he is portraying, the actor reveals his own physical characteristics and attitudes. At last, with adolescence, comes film-star worship with all its problems and dangers.

184. Wagner-Simon, Th. Psychologisches zum Spielfilm. [Psychology of the entertainment film.] In: Schweizer Rundschau, Zurich, 1948, p. 785-790.

Examples set by the cinema are extremely contagious, but imitation is mainly concerned with the outward appearance of the film-stars who are admired and idealized. Entertainment films generally lack realism; they present an inaccurate picture of life and establish false values. For this reason there is the danger that they may alienate man from himself, cause him to lose his sense of responsibility and point him towards an artificial ideal rather than encouraging him to affirm his own personality.

185. Wallon, Henri. L'intérêt de l'enfant pour les évènements et pour les personnages du film. [The interest shown by the child in events and persons in the film.] In: Revue internationale de filmologie, Paris, V (17), April-June 1954.

A report of a lecture given at the Institut de filmologie in Paris. The spectator of a film (including the child) is mainly interested: (1) either in a mere succession of a series of events or in the development of the action from one event to the other; (2) in the actors (their actions, their accomplishments, etc.). The child's interest can naturally be aroused by a mixture of both.

186. Wölker, Herbert. Das Problem der Filmwirkung. Eine experimentalpsychologische Untersuchung. [A study in experimental psychology on the influence of the cinema.] Bonn, H. Bouvier, 1955, 150 p. ("Abhandlungen zur Philosophie, Psychologie und Pädagogik", series 6).

A comparative study of the reactions of 120 young people to filmstrips and shorts. A series of experiments carried out with the aid of four filmstrips from Murray's Thematic Apperception Test and four shorts with the same content shows that the shorts provoke stronger, deeper, more pronounced and more violent reactions than the filmstrips. The films, of mediocre content and produced by the most typical processes (travellings, changes of focus and so on), must consequently owe their appeal for the most part to the specific nature of film language. The film lends itself much more readily than the filmstrip to the process of identification. Detailed research in this connexion would supply interesting answers to certain questions: does the cinema stimulate or weaken the imagination? Is the lure of the cinema due to the fact that the spectator looks to it for the fulfilment of his dreams or for mastery over his fears? Does the cinema encourage delinquency or expose the child at a formative period to over-violent stimuli?

187. Zieris, Franz. Zur Identifikation bei Film und Fernsehen. [Identification in the cinema and on television.] In: Jugend, Film, Fernsehen, Munich, 2 (3), 1958, p. 21-36.

Identification is a very common psychological phenomenon. In the cinema it is encouraged by the technical processes of photography (travellings, changes of viewpoint, etc.) as well as by the darkness of the auditorium and the concentration of attention on the screen. In addition to identification in the forms of consolation, sympathy and jealousy studied by Musatti (cf. notice no. 176), distinction should also be made between a dynamic, affirmative identification and a defensive identification. Finally, televised presentations do not produce exactly the same effects as those of the cinema.

See also: nos. 13, 20, 56, 80, 125, 132, 203, 213, 215, 243, 249, 465, 490, 491.

(a) THE INFLUENCE OF FILMS ON GENERAL KNOWLEDGE, IDEAS AND ATTITUDES

188. Bruner, Jerome, S. and Fowler, George. The Strategy of Terror; Audience Response to "Blitzkrieg im Westen". In: Journal of Abnormal and Social Psychology, Boston, 36, October 1941.

A study of the reactions of a student audience between 19 and 23 years of age to the German propaganda film "Blitzkrieg im Westen" screened in the United States of America before that country went to war with Germany. After the screening a questionnaire was submitted to the 1,300 persons present, 260 of whom supplied answers. On the basis of these answers, the spectators were divided into four groups: (1) the belligerents who would have liked to go to war against the German; (2) the passive defeatists; (3) the frightened alarmists and (4) the indifferent. The propaganda influence of this film appeared to be different in each of the four groups. The first were strongly in favour of United States intervention in the war and were the least receptive to the idea that resistance to the German Wehrmacht was futile. The second group (to which a number of pro-Germans belonged) felt that there was no sense in offering resistance to the German army. The third group was convinced, during the showing of the film, of German supremacy but this feeling disappeared afterwards. The fourth group remained uninfluenced.

189. Cressey, Paul G. [The] Influence of Moving Pictures on Students in India. In: American Journal of Sociology, Chicago, XLI (3), November 1935, p. 341-350.

A study of the influence of films of western origin on university students in India. A questionnaire was submitted to 233 university students (148 men, 85 women) in different parts of India, relating to (1) film preferences, particularly with regard to American and British films; (2) the influence of films on behaviour and opinions. These students were found to attend the cinema 1.5 to 3.7 times a month; this is probably higher than average cinema attendance by students in India. The responses to the questionnaire revealed a preference for films giving insight into western living conditions. Students who do not go often to the cinema frequently prefer Indian films. With regard to the influence of films on behaviour and opinions, most of the students declared that it was superficial and that their fundamental social attitudes remained untouched, except for a desire for greater freedom in social relations. This did not lead, however, to revolt against traditional family organization. The effect of American films on their appreciation of America is ambivalent; there is a respect for material gain but other aspects of American life are considered decadent. The influence of foreign films is limited by the great cultural differences between east and west. Female students are less influenced by western films than are male students because the former are more conservative and attend the cinema less frequently.

190. Evans, Frederick. War Films and Child Opinion. In: Discovery Reports, Cambridge, July 1939, p. 345-360.

An account of an examination of the effect on schoolchildren of war reportage films from the First World War. A distinct difference was found between the first spontaneous reactions of the children and their replies to a questionnaire. These replies were much more in agreement with the terms of anti-war school education. Children are largely resistant to what adults consider to be war propaganda.

191. Feo, G. de. Les impressions des jeunes sur les films de guerre. [The reactions of young people to war films.] In: Revue internationale du cinéma éducateur, Rome, V (1-4), January, February, March and April 1933, p. 39-52; 135-143; 217-224; 315-319.

An inquiry into the reaction of young people to war films in Belgium. Of the 4,846 answers received, 4,441 were from French-speaking pupils (2,764 boys and 1,677 girls), and 405 were from Flemish-speaking pupils (349 boys and 56 girls).

The following reactions to war films were observed:

	French	Flemish
1. Patriotic or belligerent feelings	1,501	143
2. Pacifist feelings	1,436	112
3. Vague answers	427	-
4. Critical comments	641	113
5. Political comments	94	11
6. Appreciation of educational value	341	6

Since different opinions were expressed by children in the same school, it was concluded that the children's opinions were not formed by their teachers alone but reflected the opinions heard at home or in their social surroundings.

192. Forman, Henry J. Our Movie-made Children, New York, MacMillan, 1933, 288 p.

A popular summary of findings of the Payne Fund studies (see under Charters, Motion Pictures and Youth: A Summary Item no. 2), which stresses the main points of interest to the layman.

193. League of Nations Advisory Committee on Social Questions. The Recreational Cinema and the Young. Geneva, League of Nations, 1938, 34 p.

The development of cinematography has been so rapid that its cultural and social influence cannot easily be assessed. The Committee's opinion is that children are more influenced than adults by film. Young people must therefore be protected against the harmful influence of the cinema. Among the worst consequences of cinema visits are bad dreams, but the bad influence of a film is often compensated for in play. Noticeable differences regarding preferences between younger and older children, and between boys and girls, become evident.

Two methods of protecting young people against the influence of unsuitable films are mentioned: (1) the positive method, i.e. the screening of films to develop good taste; and (2) the negative method, i.e. censorship and limitation of cinema attendances by classification according to age-groups. In several countries attempts have been made to give the cinema a more positive value for relaxation and education by the arrangement of special performances. Film clubs and similar groups can be of use and the press can also contribute to the formation of better judgement of films.

194. Peterson, Ruth C., and Thurstone, Louis L. /The/ Effect of a Motion Picture Film on Children's Attitudes Towards Germans. In: Journal of Educational Psychology, Baltimore, Maryland, 23 (4), April 1932, p. 241-246.

The motion picture "Four Sons" was responsible for a measurable change in the attitude of high school students in Genoa, Illinois, towards the Germans.

195. Peterson, Ruth C. and Thurstone, Louis L. Motion Pictures and the Social Attitudes of Children. New York, MacMillan, 1933, 75 p. (Payne Fund Studies).

Investigates the influence of 13 films on some 4,000 secondary schoolchildren, in order to study their attitudes concerning the following eight social issues: the Germans (the investigation took place in 1933), war, crime, prohibition, the Chinese, punishment of criminals, capital punishment, and the Negroes. The films dealing with these subjects were selected from 600 contemporary films to ensure that the child had neither seen them nor read criticisms of them. The films had to be morally sound. Before the screening of a particular film the children answered a carefully-prepared questionnaire containing 30 questions on the issue concerned. They were questioned again the day after the screening and all results were statistically tabulated. It can thus be assumed that extraneous influences were practically eliminated and that changes in attitude are directly attributable to the film. The strongest influence was recorded after the showing to 182 children of the film "Son of the Gods" (the Chinese), which provoked a change in attitude in favour of the Chinese. "Birth of a Nation" (the Negroes) shown to 434 children had the opposite effect; "All Quiet on the Western Front" (war) shown to 214 pupils strengthened anti-war feelings. "The Criminal Code" (punishment of criminals) shown to two groups of 246 and 276 pupils resulted in a change of attitude against the prevailing system of punishment, but the showing of two other films on the same subject ("Big House", attendance 138, and "Numbered Men", attendance 168) resulted in no significant changes. However, when both films were shown to the same group, positive influence was recorded which increased when this group saw "The Criminal Code" as a third film, thus establishing cumulative effect. By testing certain pupils again after 2 1/2, 5, 8 and 19 months, the authors found lasting changes in attitude.

196. Raths, L.E. and Trager, F. Public opinion and "Crossfire". In: Journal of Educational Sociology, New York, (21), 1948, p. 345-368.

The theme of the film "Crossfire" is racial and religious prejudice. This study of its effect on attitudes was conducted in two parts: (1) A high school population in an Ohio city filled out a questionnaire before and after seeing the picture. Interview data supplemented the questionnaire. Results indicated a slight change in attitudes in a favourable direction. (2) Adult reactions were learned from a different questionnaire filled out in the lobby of theatres in Boston and Denver, or taken home and returned by mail. The general conclusion is that "Crossfire" does not change anybody's basic attitudes; but it does initiate a learning process.

197. Rosen, I.C. The Effect of the Motion Picture "Gentleman's Agreement" on Attitudes Towards Jews. In: Journal of Social Psychology, Provincetown, Mass., XXVI, 1948, p. 523-536.

Shows changes in attitude towards the Jews, after the screening of "Gentleman's Agreement" before a number of University students. After careful selection (all those who had read the book on which the film was based, those who had already seen the film, and all Jewish students were eliminated), two groups were chosen, an "experimental" and a "control" group; both groups being tested by the "Levinson-Sanford Questionnaire on Anti-semitism". After the screening of the film, the "experimental group" was asked to reply to five questions, some in the form of an essay. Of the 50 members of the "experimental group", 72 per cent showed a favourable change in attitude towards Jews, 26 per cent became more prejudiced and 2 per cent remained unchanged. The "control group" was tested and was given other questions from the same questionnaire. Of the 90 members tested, 47 per cent had a more favourable attitude than before, 52 per cent a less favourable one, and 1 per cent showed no change.

198. Shuttleworth, F.K. and May, Mark A. The Social Conduct and Attitudes of Movie Fans. New York, MacMillan, 1933, 142 p. (Payne Fund Studies).

The first part concerns the relationship between cinema attendance and the character and social behaviour of young people. The test groups were composed of an equal number of "movie" and "non-movie" children, i.e. children who attended the cinema 4 or 5 times a week and children who went only twice a month. The results were based on information obtained from the children and their teachers. It was found that "movie" children behaved less satisfactorily in general - were less co-operative, had less self-control and emotional stability, poorer judgement, poorer school performance - than the "non-movie" children. They were, however, more often cited by their classmates as "best friends" and were more apt to admire others. No differences in honesty, perseverance, obedience and moral consciousness were observed between the two groups.

In the second part of the investigation the opinion of 416 "movie" and 443 "non-movie" children on a variety of matters were compared. Movie children were found to have more admiration for cowboys, popular actors, ballet girls, than "non-movie" children; they believe more readily that alcoholism exists, attach more importance to clothes, object more to parental control, go more often to dance parties, and read more, but what they read is not of good quality. The "non-movie" children showed a greater interest in students and teachers as film characters than did the "movie" children. However, these differences cannot be attributed solely to the cinema.

199. Thurstone, Louis L. Influence of Motion Pictures on Children's Attitudes. In: Journal of Social Psychology, Provincetown, Mass., II (3), August 1931, p. 291-305.

This is one of a series of studies attempting to measure the effect of motion pictures on the attitudes of schoolchildren. It reports the results of experiments with two films: "Street of Chance", describing the life of a gambler, and "Hide-out", a film involving bootlegging. Before and after seeing each film the children filled out schedules intended to reveal their attitudes on the issues involved. In the case of the former film a marked effect upon the children's attitude toward gambling was demonstrated. (Summaries in French and German.)

200. Thurstone, Louis L. The Measurement of Change in Social Attitude. In: Journal of Social Psychology, Provincetown, Mass., May 1931, p. 230-235.

Schoolchildren in two Illinois towns, who had previously filled in an attitude questionnaire about the Chinese, were exposed to two different films, one friendly in its interpretation of Chinese culture, the other critical and unfriendly. The results of the tests showed that the attitudes of the children were reversed after seeing the films.

See also: nos. 15, 22, 24, 31, 51, 56, 66, 73, 95, 103, 121, 125, 213, 233, 240, 241, 306, 387, 455, 468, 469, 473, 475, 478, 483, 487, 489.

(b) THE INFLUENCE OF FILMS ON EMOTIONAL LIFE AND BEHAVIOUR

201. Altavilla, Enrico. Film di gangster e riflessi psicologici sui fanciulli. /Gangster films and their psychological effects on children./ In: Bianco e Nero, Rome, X, October 1949, p. 45-49.

Gangster films are the cause of dangerous psychological complexes, not so much because they encourage the crimes they portray (which seldom happens), as because they give rise to moral disturbances which may lie at the heart of numerous offences. Mythomania, in particular, may induce in the child a conflict between two sets of ethical values, those of the gangster hero and those of the family. The former, through its intensity, may prevail over the latter.

202. Association nationale du cinéma pour l'enfance et la jeunesse (A.N.C.E.J.) (National Association of Cinema for Children and Young People) Le cinéma et les enfants. /The cinema and children./ Paris, Association nationale du cinéma pour l'enfance et la jeunesse, 1950, 48 p.

The Association nationale du cinéma pour l'enfance et la jeunesse attempts in this booklet to show the influence of cinematographic images on children. Violence, eroticism, death and "the easy life" contribute to the creation in children of a false conception of the world; this is confirmed by competent authorities. In conclusion the A.N.C.E.J. proposes the creation of film clubs ("Ecran des Jeunes"), and gives a list of films selected by its Commission psychopédagogique in 1950.

203. Bellingroth, Friedhelm. Triebwirkung des Films auf Jugendliche: Einführung in die analytische Filmpsychologie auf Grund experimenteller Analysen kollektiver Triebprozesse im Filmerleben. [Influence of the cinema on the instinctual life of young people: an introduction to the analytical psychology of the cinema on the basis of the experimental analysis of collective group reactions to films.] Bern-Stuttgart, Verlag Hans Huber, 1958, p. 154.

The record of an experiment carried out with the aid of the Szondi test on several groups of approximately 110 boys, most of them pupils in middle or vocational schools, comprising a total of 1,105 subjects. Each group attended the showing of a film, but before and after the projection, six series of eight photographs from the Szondi test were shown on the screen, the members of the group being asked to state, on a special form, which of the characters in each series they considered to be the most sympathetic and the least sympathetic. The author's evaluation of the diagnostic value of the Szondi test is based on practical results verified by long experience, rather than on theoretical considerations. The ten films used in the inquiry were selected as being likely to provoke instinctive reactions. The record of experiments carried out with two of these ten films: "Dein Leben in meiner Hand" (an American crime film whose original title is not given) and "Himmel über den Sümpfen" (Il cielo sulla palude: a film on the life of Maria Goretti) is particularly detailed. The first part of the study relates in detail the results of the inquiry from the point of view not of individual reactions on the part of the subjects, but of changes induced by the film in the "instinct profile" (Triebprofil) of each group.

The data thus obtained make it possible to establish "instinctive-psychological evaluations" for the ten films examined. Thus the influence of the film "Dein Leben in meiner Hand" on the instinctive life of young people between the ages of 14 and 17 years is analysed as inducing cathartic emotions, and even a certain tendency towards the sublimation of instincts. The showing of the film "Himmel über den Sümpfen" would appear to induce in young spectators between the ages of 14 and 18 a violent conflict between the awakening of sexual instincts and the mobilization of their defense mechanisms. The aggressive elements of the film provoked increasing distress among numerous spectators. The second section outlines a theory, based on this research, of the influence of the film on the unconscious, together with a number of pedagogical conclusions. (Bibliography)

204. Billström, J. Mental Hygiene and Film Control. In: Svenska Läkartidningen, Stockholm, (33), 1936, p. 950-955.

People who are "intoxicated" by the cinema are generally by nature unstable and unbalanced, frequently socially maladjusted, feeling themselves more at ease in dreams than in reality. Neurasthenics, on the contrary, are not particularly interested in the cinema, and sufferers from mild mental disorders have difficulty in fixing their attention on the film. The influence of the cinema on neurasthenics is negligible; it in no way aggravates their condition.

205. Blumer, Herbert. Movies and Conduct, New York, MacMillan, 1933, 257 p. (Payne Fund Studies).

Professor Blumer's aim is "to ascertain the kinds of influence wielded by motion pictures on conduct in so far as these can be determined from personal accounts". His method is to present the evidence rather than to evaluate it, and his commentary on it is mainly elucidatory. The material he uses is extracted from "motion picture autobiographies" obtained from 1,823 young Americans of varying race, colour, and religion. Of these "autobiographies", 634 were obtained from university students, 431 from college and junior college students, 583 from high school children, 67 from office workers, and 58 from factory workers. Statements were given anonymously.

The numerous examples quoted of film influence on children's play indicate a very wide variety in the forms which it takes; that such influence is very generally felt is shown by the fact that, out of 200 boys under twelve, 75 per cent admitted playing at impersonation of film stories and, out of 70 boys aged 12 to 14 years, 60 per cent made a similar admission. Re-enactment of love scenes was common among girls, even those of 12 or 13 years, whereas boys tended to prefer scenes of fighting and police arrests, cowboy and Red Indian situations, shootings, escapes, etc.

One of the most obvious influences, particularly in girls, is in the field of dress, hair style, and personal mannerisms. The extent to which adolescents are prone to indulge in day-dreaming is shown by Professor Blumer's finding that, out of 458 autobiographies in relation to film-going, obtained from high school students, 66 per cent on a conservative estimate acknowledged this experience as a result of seeing films. In a total of 1,200 papers from Chicago children of elementary school age, more than 50 per cent of the children claimed to have had their daydreams influenced by what they saw in the cinema.

Other sections of the book deal with the subject of fear and terror inspired by films. Out of 237 younger schoolchildren accustomed to film-going who were questioned on the point, 93 per cent said that they had experienced fright while watching films. Among the 458 high school students, 61 per cent referred to similar experiences. Yet it is clear that a large number of children enjoy frightening pictures: for example, out of a class of 44 young schoolchildren, 38 admitted to having been frightened by films, yet 31 out of 38 claimed that they liked these very films.

206. Boyer, Robert (Mrs.). Children in the Cinema. Newport, England, R.H. John Ltd., 1950, p. 38.

Considerations of the dangers of bad films and the advantages of good films for the child.

207. Brini, A. and Redslob, E. Les méfaits de la symphonie pastorale. [Harmful effects of the film "La Symphonie pastorale"] In: Annales d'occulistique, Paris, (106), 1947, p. 104-106.

The clinical case-history of a girl of 14 afflicted with hysterical blindness after seeing the film "La Symphonie pastorale".

208. Brudny, Wolfgang. Der Sensationskulturfilm - eine Warnung. [The dangers of sensational films.] In: Film-Bild-Ton, Munich, V (9), December 1955, p. 18-19 and 39-40.

The author, after observing symptoms of traumatisms in various children, inquires whether films in which human beings are attacked by wild animals are not more harmful for children than those in which men themselves resort to acts of violence. With the aid of examples taken from different films, he shows that scenes portraying attacks of this type, especially if they contain a large number of close-ups, terrify children and subject them to excessive nervous tension.

209. Bruel, Oluf. Psychic Trauma through the Cinema - an Illustrative Case. In: International Journal of Sexology, Bombay, VII (2), November 1953, p. 61-63.

The content of a phobia of a 15-year-old girl was identified as "fear of entering a certain locality, a watchmaker's shop, where a short while ago she had left her father's watch to be mended". Using "free-association" and dream analysis, the therapist found that the experience of seeing the film "The Hunchback of Notre Dame" had been traumatic and had led to the phobia which, upon deeper investigation, was found to be characterized by avoidance of the ugly, of the physically defective, Quasimodo. The hypothesis proposed was that seeing the film had awakened masochistic tendencies which were condemned by the super-ego, then instantaneously submitted to secondary inhibitions. The film had aroused, and therefore strengthened, these inhibited tendencies to such a degree that they later became manifest in the described neurosis, despite further attempts at inhibition.

210. Buhr, Wolfgang. Der Gegenwartsfilm als psychologish-pädagogisch Phänomen. [Contemporary cinema - a psychological and pedagogical phenomenon.] In: Film-Bild-Ton, Munich, VI (2), May 1956, p. 19-22 and 44-47.

On the basis of a detailed study of the action of the cinema on the mental life of the individual, particularly of its influence on criminality and neuroses, the author defines the conditions which should be fulfilled by films for young people.

211. Centro Italiano Femminile. Inchiesta sulla cinematografia per ragazzi. [An inquiry into cinema for children.] Rome, 1952.

An inquiry carried out by means of questionnaires among well-known artists, scientists, intellectuals and educationists, in connexion with sociology (psycho-criminology), legislation, production (finance, renting), etc. The following questions were asked: (1) What, in your experience, is the influence of the cinema on children? (2) What is your opinion of measures taken in other countries to remedy the harmful influence of the cinema on children? (3) What is your opinion of the bill presented to the Italian Parliament? (4) What measures may be taken in favour of cinema for children? Do you consider it possible to set aside a special part of cinema production for children and to open cinemas showing children's films only?

Approximately 75 per cent of those questioned favoured prohibition of entry to cinemas, under the provisions of the Law on minors of 14, 16 and 18 years of age. Some doctors considered that children under 6 should be excluded from cinemas, in view of their physical frailty. Fifteen per cent opposed prohibition in any form, as tending ultimately to have a contradictory result.

The majority of those questioned considered it necessary to draw the attention not only of the government but above all of doctors, educators and producers to these problems.

An annex includes the texts of bills laid before Parliament, in chronological order.

212. Civardi, Luigi. Cinema e morale. [Cinema and morals]. Rome, Ed. Ave, 1946, 222 p.

An analysis of the extraordinary psychological and moral power of the cinema and its influence on social life. The cinema should not only be a healthy entertainment, but should also contribute to the moral elevation of the people. The chapters on "the cinema and young people" and "the cinematographic conscience" analyse the child's sensitivity and weak critical capacity, legislative measures and the question of films for children, the duties and responsibilities of parents and the training of a film conscience.

213.Decaigny, T. Influence du cinéma sur l'enfant et l'adolescent. [Influence of the cinema on children and adolescents.] In: Cahiers Jeunesse, Education Populaire, Bibliothèques Publiques, Brussels, (1), February 1957.

Resumé and analysis of important research undertaken since 1929 on the influence of the cinema on children and adolescents. There is a growing tendency in favour of the belief that no two children are influenced by films in the same way or to the same extent; and that in general the cinema tends to reinforce existing behaviour and attitude patterns. Furthermore the cinema is not the only leisure-time activity of children, and modern leisure-time activities are not the sole cause of juvenile delinquency. A film may sometimes suggest a delinquent act to a pre-delinquent child, but it is never the primary cause of the delinquency.

The emotional effect of the film depends on three factors: (1) the intensity with which the individual feels himself involved in the situation presented; (2) his capacity for reaction and criticism; (3) the degree of confidence that he has in the world and people around him. There is one aspect of the cinema which is not sufficiently combated and condemned - the rôle it plays in spreading among young people a distorted conception of life. Sixteen bibliographical references.

214.Dysinger, Wendell S. and Ruckmick, C.A. The Emotional Responses of Children to the Motion Picture Situation. In: Peters, Charles C., Motion Pictures and Standards of Morality. New York, MacMillan, 1933, 122 p.

Certain psychological reactions accompanied by changes in blood circulation, respiration and other physiological functions are examined. Respiration becomes shallow with concentration and may even stop. Modifications in emotion or attention can be measured by means of a galvanometer and a pneumocardiograph. Dysinger and Ruckmick have made use of these instruments to investigate the reactions of given film scenes; 89 test persons were studied in their laboratory and 61 in the cinema. The test persons were divided into different age groups, 6-12 years, 13-18 years, and 19 years and over. Data obtained were in some cases completed by verbal information given by the test persons. One hundred and eighty-seven scenes showing "dangerous" situations, a conflict or a tragic event and 35 scenes with erotic content were selected and presented to the test persons. The first type of film sequence (danger, conflict, tragedy) had the greatest effect on the group of 6-12 years; the curve fell rapidly with the group of 13-18 years, and was weakest with adolescents over 19 years. Adolescents show little similarity to the first group, because older children are already conscious of the fictious nature of the scenes. The youngest group is least influenced by romantic and erotic scenes; the greatest influence is shown for the group of the 13-18 year-olds.

215.Emery, Frederick E., and Martin, David. Psychological Effects of the "Western" Film: A Study in Television Viewing. Melbourne, University of Melbourne, Department of Audio-Visual Aids, 1957, 47 p. (Studies in Mass Communication.)

The report of an inquiry into psychological changes induced in 43 boys between 10 and 13 years of age by the television presentation of a Western ("The Lone Hand"). Research was based on the hypothesis that the film does not systematically intensify or orientate aggressiveness (contrary to the argument of other research workers that films of this type necessarily provoke a weakening in the manifestation of aggressive tendencies). This hypothesis is outlined in detail from a theoretical point of view in the first part of the report, which also studies the situation of the televiewer. The second part examines some of the characteristics of the Western, in particular the interaction between the main characters, the personality of the hero and his relation to his community (outsider-insider), and the latent content of the Western. The experimental study, carried out with the aid of Rosenweig's frustration test and the Thematic Apperception test, gave the following results: (1) the psychological significance of Western films is due primarily to its latent theme (of "good v. bad" type) and not to the manifest themes; (2) pre-adolescent boys will be attracted by the "good v. bad" pattern; (3) the viewer defends himself from the frightening effects of a film by certain selective processes (of identification and interpretation); (4) the film may cause certain temporary modifications of the way in which an individual sees himself in relation to his social environment; (5) these modifications, however, do not appear to involve systematic changes in "aggressive drives"; (6) the individual will tend to adopt the posture or pose of the hero in accordance with changes in his self-perceptions.

The authors acknowledge that these conclusions cannot be regarded as firmly established, but consider that they may be adopted as working hypotheses for further studies.

216.Frontali, Gino. Il pediatra e i problemi della cinematografia per la gioventù [Pediatrics and the problems of cinema for young people.] In: La Difesa del Ragazzo, Rome, XXV(3-4), May-August 1956, p. 115-118.

A paper presented at the First Congress of the International Centre of Films for Children. An analysis of the influence of the cinema on the physical and mental health of children: hygienic conditions required in cinemas; problems of education and mental health; films for children; cinema in schools and in children's hospitals; child-actors in films.

217. Gaddini, Renata. Cinematografia e ragazzi - considerazioni di igiene mentale /Cinema and children - considerations of mental hygiene./ In: La Difesa del Ragazzo, Rome, XXI (3-4), May-August 1956, p. 135-146.

A paper presented at the First Congress of the International Centre of Films for Children, concluding that the harmful nature of the cinema cannot be generalized, since each child will overcome it according to his own way of coming to terms with life. The adult's preoccupation should be to teach the child to solve the problem by overcoming its terrors and assaults.

218. Galletto, Albino. Cinema e ragazzi /Cinema and children./ In: Rivista del Cinematografo, Rome, XXIV (8), 1951, p. 4-7.

An analysis of certain types of film now being produced which encourage erotic tendencies in children, and which, the author says, are completely lacking in spiritual qualities. The evidence of children themselves on this point is noted; as are also the opinions of educators as to what constitutes a film suitable for children.

219. Galliard, Olpho. La place du cinéma dans la vie sociale /The place of the cinema in social life./ In: Le musée social, Paris, VIII (9), September 1931, p. 297-324, (new series).

A study of the social and economic position of the cinema in different countries; notably France. Factors explaining the great economic extension of the cinema are discussed. The harmful influence of films in general is considered, and special attention is given to the dangers of immoral films for children. Several instances of events in films as examples for juvenile delinquency are cited.

220. Garcia Yague, Juan. Influencia del cine en la juventud /Influence of the cinema on youth./ In: Rumbos, Santiago de Chile, August 1956, p. 257-265.

This study is limited to a few of the psycho-social effects of the cinema on children above the age of 7.

221. Giraud, Jean. Erreurs ou carences éducatives et activités de loisir: cinéma. /Educational errors or deficiencies in leisure activities: the cinema./ In: La sauvegarde de l'enfance, Paris, (11), January-February 1956, p. 84-105. (Special number devoted to "the campaign against educational errors and deficiencies: the participation of families, and public information": report of a Congress on the same subject.)

The causes of maladjustment in young inmates of reformatories must above all be sought in their original environment, particularly that of the family. The attitude of the family to the cinema may have a strong influence on that which will later be adopted by young people. For some of the latter, the cinema provides an escape from their environment, but a number of cinemas, by their publicity methods, locality, internal arrangements, clientele and programmes, constitute a real danger. Some maladjusted children lack the intellectual development necessary to understand a film and to assess its moral values still more, to recognize the cinematographic experience as a diversion which has no immediate impact on real life. Violent emotional experience induced by a film may entail emotional disorders. In order to re-educate maladjusted children, in their new environment, it is necessary to "de-intoxicate" them and to cause them to adopt a more positive attitude to the cinema. They must learn that leisure may be utilized in other ways, some of them better ways. Finally, the author studies the various stages in the intellectual growth of young people, in close relation to the cinema.

222. Glastra van Loon, F.H. Speelt de film bij het onstaan of in het verloop van psychische stoornissen van het kind een rol?" /Does the film play a part in the genesis or progress of psychic disturbances of children?/ In: Maandblad voor de geestelijke volksgezondheid, Amsterdam, 10 (2), February 1955, p. 62-72.

Some 400 psychiatrists and 200 pediatricians were asked whether, within as well as outside their consultation rooms, they had noticed the appearance of mental or physical disturbance symptoms in 8 to 18 year-olds, as a direct consequence of visits to the cinema. They were also asked to give their opinions regarding a possible relationship between neurotic and psychotic deviations and visits to the cinema. A total of 87 replies to the written inquiry were received. The main conclusions were as follows: (1) Most psychiatrists and pediatricians do not feel that the film is responsible for neurosis or psychosis in young people and have not made any observations on the harmful influence of films on young people. (2) In cases where the harmful influence of a film is described, the predisposition to deviate behaviour is also mentioned. As far as it was possible to investigate, the film was the major harmful influence in only a few cases. (3) The rôle of the film is mainly provocative, or pathoplastic, but rarely causal. Anxiety syndromes were sometimes observed in normal children immediately after a visit to the cinema. (4) Films seem to have had a provocative-suggestive (mimeo-plastic) influence in some criminal behaviour, but always with very unstable children or those suffering from glandular disturbances. (5) In other cases films seem to have facilitated a direct release of pent-up emotions. In conscious or unconscious conflicts as well as in neurotic states of illness, films appear to have had a cathartic-purifying and healing effect.

223. Heinrich, Karl. Der Einfluss von Spielfilmen auf die soziale Einstellung von Kindern. Untersuchung über Zusammenhänge zwischen Filmbesuch und Aggressivität durchgeführt an der Hochschule für internationale pädagogische Forschung. [The influence of feature films on the social attitude of children. Investigation into the relationship between visits to the cinema and aggressivity, carried out at the Institute for International Educational Research.] In: Hochschule für intern. pädagogische Forschung, Mitteilungen und Nachrichten, Frankfurt, (16), December 1957, p. 2-20 (stencilled).

An interim account of an investigation into the relationship between aggressiveness and cinema attendances. A special test for aggressiveness (the tendency to destructive action) was used on a number of 13-16 year-old pupils, who saw several films with contents ranging from "very peaceful" to "very violent". A similar test was made using photographs from films. Preliminary research into the effects of seven films showed that it was possible to detect a significant change in aggressiveness.

224. Heinrich, Karl. Traumfabrik und Jugendträume. Eine filmpsychologische Studie. [Dream factors and juvenile dreams. A psychological study of the film.] In: Film-Bild-Ton, Munich, (6), 1953, p. 221-227; (7), 1953, p. 258-264.

A study of the influence of the cinema on the fantasy life and moral values of a group of 363 students (191 boys and 172 girls) aged 10 to 17. The young people were asked to write a composition on a theme inspired by one of three posters which they were shown - one publicizing a film about the jungle, another a western film, and the third a romantic film. Fifty-two per cent of the students selected the film about the jungle as the subject of their composition, 23 per cent the western, and 25 per cent (nearly all girls) the romantic film. Those who wrote about the jungle film stressed the justice, helpfulness and goodness of heart of the characters. Physical force, skill and gallantry were idealized and dominated the young people's fantasies. The group which wrote about the western made no moral evaluation of the bandit's actions, and seemed indifferent to the sorrow and misery which he caused others. The large majority of the third group interpreted the poster as relating to a love film, and showed precociousness and exaggerated romantic ideas about sex.

225. Heisler, Florence. A Comparison between those Elementary Schoolchildren who attend Moving Pictures, read Comic Books and listen to Serial Radio Programmes to excess, with those who indulge in these Activities seldom or not at all. In: Journal of Educational Research, Madison, Wisconsin, (42), 1948, p. 182-190.

Pupils in grades 3 to 8 were studied, and the 10 per cent who indulged most in the activities mentioned in the title were compared with the 10 per cent who indulged least. No significant differences were found between the two groups in school achievement, as measured by the Stanford test, or in personality adjustment, as measured by the California Test of Personality.

226. Henshaw, S., Miller, V.L., and Marquis, Donald. Children's Sleep. New York, MacMillan, 1933, n.p. (Payne Fund Studies).

Normal movement during sleep of a random sample of 163 children between 6 and 19 years was compared with movement after a visit to the cinema. The visit took place between 6.30 and 8.30 p.m. and the children went to bed at 9 p.m. The results were as follows: (1) increase in movement after a visit to the cinema varied with the test persons between 0 and 90 per cent. Fatigue expressed itself sometimes through reduced movement; (2) Visits to the cinema resulted in an even greater disturbance of the sleeping patterns than staying up until midnight. The influence of some films on movement was similar to drinking two cups of coffee in the evening. The influence of film persisted also beyond the night which had been preceded by a visit to the cinema, and depended on age, sex and mental level of the child. (3) Some films disturb sleep more than others, and some children are more affected by certain films than are other children. Normal movement during sleep of children under 10 years of age is generally less disturbed than that of older children. It is concluded that unwisely chosen films and excessive attendance have a deleterious influence on the health and growth of children.

227. Heuyer, Georges and Lebovici, S. Troubles du caractère et cinéma. [Character disturbances and the cinema.] In: Psyché, Revue internationale des sciences de l'homme et de psychanalyse, Paris, (11), 1947, p. 1,106.

A study of the relationship between emotional disturbances of children and the films which they see. Films are not generally the original cause of emotion disturbances, though they may provoke them.

228. Heuyer, G., Lebovici, S. and Bertagna, L. Sur quelques réactions d'enfants inadaptés. [Some reactions of maladjusted children.] In: Revue internationale de filmologie, Paris, III (9), January-March 1952, p. [illegible]1-79.

An investigation of the reactions of 22 child patients (between 7 and 17 years) of a psychiatric clinic to a number of comic films, cartoons, adventure, gangster, and animal films. The children were observed during screening and afterwards questioned. The main results of this investigation were as follow: (1) only children of a higher mental age than 12 years were capable of general understanding of the film shown, whereas (2) those of a mental age of 10-12 years were only able to "string together" odd scenes; (3) the film leaves only unconnected impressions in children below a mental age of 9; (4) only the elementary comic element is accessible to children below the mental age of 12 years; and (5) even older children appreciate only moderately the comic element in Chaplin films; (6) commercial cartoons are barely understood by children below the mental age of 12 years.

229. Hills, Janet. Are they safe at the Cinema? London, The British Film Institute, n.d., 24 p.

Can violence, fright and sensation be accepted in films to be seen by children and adolescents? The answer is not a categorical one as fright and violence are essential elements in human experience. Violence for the sake of sensation is repudiated, as is also the tendency to falsify life's most important values by emphasizing wealth, luxury, glamour, cheap success, etc. No irrefutable correlation exists between crime shown in films and juvenile delinquency, although these films may lower standards. Censorship (British Board of Film Censors) is hampered by negative criteria and by unsatisfactory age limits.

Too many visits to the cinema by children create another problem: the child ought to see films adjusted to his understanding and his world of experience. Productions by Children's Entertainment Films (Rank), followed in 1950 by those of the Children's Film Foundation are still relatively small in numbers, so that less suitable material must be used. A plea is made for the creation of local committees of interested parents and teachers, the institution of a special "C" classification for children's films (since created), and the spread of film education.

230. Hoffmann, Hermann. Das Problem der Reizüberflutung. Bericht über die Ergebnisse einer Testvorführung des Films "Die Feuerspringer von Montana". [The problem of excessively sensational films. Results of an experimental screening of the film "Die Feuerspringer von Montana"]. In: Film, Jugend, Schule, Gelsenkirchen, (9), July 1954, 8 p.

A study, carried out with 28 schoolchildren between the ages of 10 and 14, of the psychological effects of the film "Die Feuerspringer von Montana" (the original title is not given). After the showing, the children were submitted to Wartegg's drawing test, and were instructed to prepare a free composition and a free drawing. An account of the behaviour of the children during the film, their assessment of it, their attitudes to its characters, etc. A study of the effects of scenes shot close to flames (the film is in colour) on the children. Such a film is too sensational for young children (below the age of 13), and is too exciting for that age. It may well be asked whether such films should be shown to children under 16.

231. Indian Film Inquiry Committee. Report of the Film Inquiry Committee, 1951. New Delhi, Ministry of Information and Broadcasting, 1951, 339 p.

Contains comments on the relation between the film and the public, effect of the cinema on the mass mind, psychological effects of film themes, the proper rôle of films, film production by the government, and the use of films in education, etc.

Also includes comments on the production of films specially for children, children in cinemas, and the effect of films on children.

232. Kahnert, M.E. Film und Psychohygiene. [The cinema and mental health.] In: Geistige Hygiene, Forschung und Praxis, ed. by Pfister-Ammende, Maria, Basel, 1955, p. 179-195.

Children and young people ought not to be admitted to films intended for adults, because these films may have a traumatic effect on them. Films cannot be held directly responsible for juvenile delinquency but they may prepare the way for it. The production of good children's films must be encouraged. In principle, there should be three types of children's films: one for the "fairy tale" period of the very young, in which surroundings and self merge; one for the "realistic" period of the 8-12 year-olds in which the desire for adventure dominates; and one for children of 14 years and over who are already seeking their own personalities.

A summary is given of the experience gained by the Children's Entertainment Films Organization in the United Kingdom with the production of children's films.

233. Keilhacker, Martin and Margarete. Kind und Film. [The child and the film.] Stuttgart, Ernst Klett Verlag, 1955, 55 p. (Bedrohte Jugend-Drohende Jugend [Threatened youth - Threatening youth] series, 39).

The following "dangers" of the cinema are discussed: the child is exposed at too early an age to impressions which he cannot assimilate; children are too young to understand the manner of expression of the film (film language); they do not understand the meaning of the films which are shown to them; they are exposed to an excess of stimuli and to the negative example and falseness of the life which is represented by the film. Film censorship in Germany is then discussed, as well as the work of the "Freiwillige Selbstkontrolle" (Voluntary self-control) with its stress on the development of personal responsibility in the child. The chapter on "positive potentialities" discusses the educational merits of films of value, film education, and the organization of children's performances.

The work closes with ten principles, that give a short and practical summary of the above-mentioned points: children and adolescents see and experience a film in a different way from adults; young people generally like films for their visual clearness, their liveliness and action, rather than for their more abstract explanations. The film affects the spectator mainly through image, movement, sound, everyday conversations, and as a result of these forms of expression it is easily understood. Special techniques of film language (bridging space and time) still cause children great difficulties and lead to misunderstanding. A good children's film appears in a different way to each age-group. Premature cinema-going harms the child, even if a good film is shown, as does also too frequent viewing of films, which can lead to nervousness. The film is very real to the child and moral criteria in film evaluation must therefore be strict. One-sided representations of the world give a false impression of reality and influence children's values and standards.

Parents and teachers must be made to feel responsible for visits to the cinema by children entrusted to them. Joint visits to the cinema and a film discussion are absolutely necessary from time to time. For ten to fourteen year-olds, the following are especially recommended: animal films, films with young actors, good adventure films, and comedies adapted to their age. Human values must dominate in film programmes for older children.

234.Kubenka, Max. Das Lehrer-Schüler-Verhältnis. Erfahrungsbericht zum Film "der Nachtigallenkäfig". [The teacher-pupil relationship: a report of experiences concerning the film "Der Nachtigallenkäfig" (The cage of nightingales] In: Film, Jugend, Schule, Gelsenkirchen, 44 (15-16), April 1956, 4 p.

A number of teachers were asked to report on their experience with the French film, "La cage aux rossignols", as it gave rise to debates concerning its suitability for children. The report presents a general view of the teachers' personal opinions (partly negative and partly positive), describes how pre-screening preparation had been given in class; records the opinions of pupils concerning the relations between teachers and children as shown in the film story, and the changed behaviour of the class in the film toward the teachers; and relates discussions between teachers and pupils following the screening of the film. As a result, some teachers abandoned their originally negative point of view. Pupils appeared to be capable of correctly understanding the relationship between teacher and pupils as represented by the film. Fears that this film had had an undesirable influence on the internal affairs of the school were not confirmed.

235.Lanoux, Armand. L'enfant en proie aux images. [The child, a prey to images.] Paris, Labergerie, 1950, 104 p.

Three chapters are devoted to the influence of films which show crime, cruelty, eroticism and sexuality and to examples of attempts in the United States of America and the Union of Soviet Socialist Republics to solve the problem of children's films. Several suggestions for tackling this problem in France are made.

236.Lox, Florimond. L'enfant inadapté et le cinéma. [The maladjusted child and the cinema.] In: Les cahiers de l'enfance, Paris, (27), June-July 1956.

It would be a mistake to make the cinema the scapegoat for all the perversions and errors of children. There can be little doubt that it has a deeper influence on difficult, temperamental or maladjusted children. In fact, the intensity and duration of mental stimuli on children who lack security and affection are considerably increased.

237.Ludman, René. Cinéma, foi et morale. [Cinema, faith and morals.] Paris, Les Editions du Cerf, 1956, 144 p. ("Rencontres" series, 46).

The first chapter describes the influence of film on moral behaviour. Attention is given to screen-star worship, commercial eroticism, sadism, masochism, gangster worship, escapism, superficiality, standardization in the behaviour of film actors, etc. Film censorship, moral enlightenment on film, and film education as means of counteracting the harmful influences of film are considered. The theme "film and youth" is discussed in an appendix to this chapter.

The second chapter mentions a number of elements in films which undermine religious belief, and deals in detail with the positive values of films, e.g. as a means of evangelization and as art. The third chapter discusses several types of film, including both the anti-religious film and the film which is on a high spiritual level and in favour of Christianity.

238. Luxenburger, Hans. Psychiatrische und heilpädagogische Fragen des Films. [Psychiatric and mental hygiene problems of films.] In: Keilhacker, Stückrath, Film, Jugendpsychologisch betrachtet, Franz Ehrenwirth Verlag, Munich, n.d., p. 37-47.

In considering the influence of film on young people, a distinction must be made between the films themselves and the cinema where they are shown. The exterior of the cinema is attractive, exciting and stimulating to young people, with its lights, colours, photos, and the coming and going of people. The inside of the cinema shuts off the real world and arouses expectations about the film. Under the intoxicating spell of the cinema, inhibitions and cares fade away.

The influence of films on the mentally-retarded child, who cannot understand them either emotionally or intellectually, is unpredictable and quite likely to be harmful. The same danger is present in the case of epileptic children. The film does not have a very great influence on children suffering from organic or endogenous disturbances. Its rôle in neurosis is over-estimated by educators. The film tends to reinforce emotional immaturity. Anti-social behaviour may be provoked by films in children who are emotionally immature. A film of artistic quality can have a therapeutic effect if it gives a true picture of life.

239. Maggi, Rafaello. Riflessi dell'attuale posizione psycho-sociale del film. [Consequences of the current psycho-sociological state of the cinema.] In: Bianco e Nero, Rome, X (2), February 1950, p. 6-30.

Conditions involving the phenomenon of film-star worship and fashions in connexion with the cinema. A detailed analysis of the cinema's effects: from automatic imitation there is an increasing trend towards conformity, which results in conscious imitation. Such effects are much more pronounced in young people and they are, unfortunately, very frequently harmful.

240. Manvell, Roger. Film. London, Pelican Books, revised edition 1946, 240 p.

Part II deals with the influence of film on present society, discussing the influence on adults and on children, the public's tastes, and film censorship. Concerning the content of most American and English films, it is said that the "good" generally wins, but these films often imply a number of very debatable theories, such as: wealth in the abstract is desirable; luxury, mainly in connexion with women, is normal; it is also normal for idle businessmen and rich young men to run after women; fathers spoil their daughters by gifts of money; men are a source of money for women; night club life is desirable; sex is probably the most important sensation in life, etc.

241. Mayer, Jacob. Sociology of Film. Studies and Documents. London, Faber and Faber, 1946, 328 p.

Chapters 4 to 8 deal mainly with "film and youth", whereas the others touch only indirectly on this subject. The author sees great educational possibilities in the children's film clubs in England, and presents data obtained from a questionnaire distributed among 1,000 children in one of the "Odeon Cinema Clubs", and from 30 essays written by secondary school girls. A number of film discussions with children who had won prizes for the best answers were also held. The data are analysed and discussed and the children's essays are reproduced in extenso. Chapter 7, "Movies and conduct" is largely based on the book of the same name written by Professor Blumer for the Payne Fund (see no. 205).

A general conclusion is drawn that children who see films often are confronted with so many subjects that their view of real life must certainly be influenced, because many films represent the extreme as normal.

242. Metzger, W. Kind und Film. [Child and film.] In: Psychologie und Praxis, Munich (11), 1952, p. 18-32.

The cinema which shows many things more vividly and more easily for the audience than other forms of presentation, need not be harmful, but many films are because of their content. Commercial entertainment movies, the choice of newsreels, previews, and advertising shots are discussed in relation to frequent tendencies to show crime and cruelty, lack of restraint, and unrealistically high standards of living. Films are said to alter notions of privacy and also tact, and to change the relative status of various social rôles in a direction which is not conducive to the proper functioning of society. There have been "constructive" films which have made a great appeal to children; more such films could be made if they were demanded.

243. Morin, Edgar. Le problème des effets dangereux du cinéma. [The problem of the dangerous effects of the cinema.] In: Revue internationale de filmologie, Paris, IV (14-15), 1953, p. 217-233.

A critical account of research on the crime-provoking action of films on young people, with reference to: Payne Fund Studies (see no. 2); Adler, M. "Art and Prudence" (see no. 18); Report of the Departmental Committee on Children and the Cinema (see no. 71). It is noted that researchers often neglect to take into account the psychological processes of identification and projection.

Many studies show that the mimetic after-effects of film concern only minor aspects of behaviour, e.g. manner of talking, dress, civilities, and that

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the portrayal of anti-social activities such as murders, other crimes and violence has a cathartic effect. Films may, however, suggest a technique for committing an anti-social deed. The influence of films cannot be dissociated from the social situation of the spectator. Differences in attitude and behaviour exist between children who visit the cinema frequently and those who do not. It is regretted that most investigations are concerned only with children up to 16 years of age, and that it is therefore impossible to determine the influence of film on young people over 16.

244. Philippon, O. L'influence du cinéma sur l'enfance et l'adolescence: l'enquête nationale française. [The influence of the cinema on childhood and adolescence: French national investigation.] In: Nouvelle revue pédagogique, Paris, 7 (19), 1952, p. 526-530.

Results of an extensive inquiry made in France by the Comité catholique de l'enfance. The chief conclusion is that a child or an adolescent who goes to the cinema more than once a week needs psychiatric attention and should be looked after. It is claimed that the part played in education by the cinema is very small in comparison with the harm wrought upon young minds by emotional shocks and sentimental over-excitement.

245. Preston, M.I. Children's Reactions to Movie Horrors and Radio Crime. In: Journal of Pediatrics, St. Louis, Missouri, (19), 1941, p. 147-168.

The reactions of 200 physically and mentally normal children to movie horror and radio crime were studied by means of an emotional inventory designed to detect maladjustments in various aspects of child life. Nervousness, generalized fears, fears of kidnapping, sleeping disturbances, eating disturbances, nail-biting, callousness, daydreaming in school, and sex interest were found to be present to a more marked extent among addicts of horror movies and radio crime programmes than among non-addicts. In addition, the severity of these symptoms of maladjustment increased as the degree of addiction increased. Treatment suggested for those adversely affected by such addiction consists of gaining parental co-operation, restricting the frequency of indulgence, elimination of crime and horror stories, and substitution of a suitable recreational and social life.

246. Sicker, Albert. Kind und Film. Der Einfluss des Filmes auf das Seelenleben des Kindes. Eine experimentelle Studie unter Verwendung des Pigem- und des Tuanima-Testes. [Child and film. The influence of films on the emotional life of the child. An experimental study, using the Pigem and Tuanima tests.] Bern-Stuttgart, Verlag Hans Huber, 1956, 143 p.

A study of the psychological influence of films on children. Gives quantitative data on cinema attendance by schoolchildren and examines critically research methods which have been used to study the influence of films on children. Particular reference is made to projective tests and to the Pigem and Tuanima tests used by the author. A summary of research on the influence of film on children and the results of the author's own investigations include the following findings: the child experiences the film in his own world; his reactions are largely emotional; the child sympathizes with the "good" character; the emotions portrayed in the film are generally not understood; the child accepts the film as something real; the child's own character defects are reinforced by seeing the same defects repeatedly portrayed in film characters.

247. Siegel, Alberta Engvall. Film-mediated Fantasy Aggression and Strength of Aggressive Drive. In: Child Development, Lafayette, Indiana, (27), 1956, p. 365-378.

The behaviour theory hypothesis of equivalence of forms was tested as it applies to the effects of film-mediated fantasy aggression on the strength of aggressive drive in young children. After the screening of a highly aggressive cartoon film and a "matched" non-aggressive film, the children's play was scored for aggression and for overt signs of guilt and anxiety. The scores were similar for the two films. Sex differences and session differences were found. Thirty-one references.

248. Siersted, Ellon and Hansen, H. Lund. Réactions des petits enfants au cinéma. Résumé d'une série d'observations faites au Danemark. [Reactions of small children in the cinema. Summary of a series of observations made in Denmark.] In: Revue internationale de filmologie, Paris, II (7-8), 1951, p. 241-245.

An investigation of the reactions of 250 infant schoolchildren and 350 pupils of the lower primary school classes to a film programme. A Disney cartoon, an animal film and a Tarzan film were screened. Only 34 of the children had not seen a film before. Infra-red photography, a tape recording and notes taken by observers during the screening were used. Children were questioned afterwards, as also were a number of teachers and parents. The results showed that emotional reactions, particularly of infant schoolchildren, during the screening were not in agreement with their replies to the questions put to them later on. Several scenes frightened them. Some children began to cry and wanted to go home; others stayed near the teachers. Some disregarded the film and began to play. In a fairly disciplined infant school the children remained comparatively quiet during the film, but afterwards several children felt ill. Mrs. Siersted feels that these anxiety reactions are dependent on the liberty of the child to react freely. Only the child who can express his fears can free himself from them; disciplined children express these fears during a frightening film scene, by hyperactive behaviour.

249. Stückrath, F. Der Film als Erziehungsmacht. [The film as an educational force.] Hamburg, Verlag der Gesellschaft der Freunde des väterlandischen Schul- und Erziehungswesens, 1953, 72 p. (Zur Hamburger Schulreform series, 10.)

Twelve articles already published elsewhere. The strong emotional effect of films on young people is pointed out and the author is convinced that scenes of violence and cheap eroticism react unfavourably on juvenile audiences. The problems of identification and "escape" are dealt with, and cinema-going habits are compared with habits of museum, library and theatre attendance.

250. Tarroni, Evelina. Sul cinema ricreativo per ragazzi. [Entertainment films for children.] In: Bianco e Nero, Rome, X, October 1949, p. 50-54.

Some remarks in connexion with the importance attached to the harmful effect of the cinema on children, in comparison with the formative influence of certain films on the child's psychology. The author observes that any film, even the most seemingly harmless, may provoke adverse reactions according to the psychological state of the young spectator. It is thus necessary for the teacher to observe and supervise the different reactions of each child.

251. Wall, William, D. and Simson, W.A. [The] Effects of Cinema Attendance on the Behaviour of Adolescents as seen by their Contemporaries. In: British Journal of Educational Psychology, London, February 1949, p. 53-61.

A study of the influence of films on 1,261 boys and 899 girls between 13 and 17 years of age by means of a questionnaire concerning behaviour in films which they believe to have been imitated by their contemporaries. The following aspects were cited most frequently as giving rise to imitation: manner of dress and hairdress, courtship techniques, style of dancing, relaxing, walking. It was concluded that imitation inspired by films was more widespread among girls than among boys, and that at least one-third of the girls copied their manner from films they had seen. The opinion of both boys and girls is that at least one-third of their contemporaries imitate courtship techniques seen in films.

252. Wall, William, D. and Simson, W.A. [The] Emotional Responses of Adolescent Groups to certain Films. Part I. In: British Journal of Educational Psychology, London, (20), 1950, p. 153-163.

Responses to 12 films seen under conditions of habitual attendance by groups of 38 or more boys and girls aged 13-16 were analysed in terms of their effects upon the subjects' emotional behaviour. Among the broad response categories, that of "lasting emotional effects" showed relatively high mean percentages of positive responses, while comparatively few reported any effect on their attitude to others. The remaining three categories - "immediate emotional effects", "identification" and "values and attitudes" - revealed averages closer to the general mean of 30 per cent for boys and girls respectively.

253. Wall, William, D. and Simson, W.A. [The] Emotional Responses of Adolescent Groups to Certain Films. Part II. In: British Journal of Educational Psychology, London (21), 1951, p. 81-88.

Qualitative analysis of the responses of boys and girls, aged 13-16, to a group of 12 films recently viewed, reveals evidence of fantasy, shock and identification stimulated by the films. The content of the film largely, but not exclusively, determines the nature of the response made. Erotic fantasy appears prominently, especially among boys, in the reactions to certain films. Shock is reported chiefly as responses of outraged modesty and violated ideals, with minor evidence of genuine fright. About one-third of the group report identification mainly with the leading character of the same sex. Among girls, physical characteristics and personality qualities are the determining factors, while boys cite the capacities of the star or the prestige of the part itself.

254. Würth, Elisabeth. Der Kinderfilm. [Films for children.] In: Gloria Dei, Zeitschrift für Theologie und Geistesleben, Vienna, VIII (1), 1953, p. 53-60. (Special number.)

Discusses the suitability of film screenings for children of different age-groups. Children between 5 and 6 years are physically not yet sufficiently grown up to be exposed to films without detriment to the development of their personality. Only at primary school age is the child sufficiently "mature" for film experience; a maturity which develops gradually as he grows older. The films which are to be shown to children must take this psychic "maturity" into account, if they are to be of positive value for the child.

The author enumerates a number of factors which must be considered, and lists several requirements which the film must meet in relation to different age-groups. Films which portray social reality and child life truthfully offer good possibilities for identification and can develop social qualities in the child. The film can meet the children's urges for physical performance by choosing subjects which can awaken in the child the desire for sport and play and activity. Films showing travel, adventures, discovery, and heroic deeds have great power of attraction for children of secondary school age. But the film must here remain on the firm ground of reality.

255. Zazzo, Bianka. *Le cinéma à l'école maternelle*. [The cinema in the infant school.] In: Revue internationale de filmologie, Paris, III (9), January-March 1952, p. 81-88.

To study the importance which the cinema can have in the education and development of infant schoolchildren, a questionnaire was sent out to a number of headmistresses of those schools, containing questions on whether films had already been shown to the children, the age of the children, which films had been screened, the children's reactions, and whether a magic lantern or filmstrip projection had also been used. A survey of the replies is listed, from which it can be concluded that favourable answers were mainly based on the favourable emotional response of children, whereas unfavourable answers often resulted from considerations on the part of the headmistresses concerning the effects of the film on intellectual life.

See also: nos. 13, 31, 37, 56, 65, 69, 80, 81, 85, 93, 95, 100, 104, 136, 147, 161, 165, 169, 170, 181, 184, 192, 193, 198, 261, 306, 387, 404, 423, 457, 461, 462, 463, 465, 466, 468, 469, 475, 478, 483, 487, 489, 491.

(c) WHAT DO CHILDREN AND YOUNG PEOPLE RECOLLECT FROM FILMS?

256. Bruce, D.J. *Remémoration du matériel filmique. Etude expérimentale*. [The recall of filmic material: an experimental study.] In: Revue internationale de filmologie, Paris, IV (12), January-March 1953, p. 21-38.

How is a scene from a film remembered? What general form does the recollection take and what erroneous sequences can be included in it? What is the influence of the sudden interruption of a perceived action on recollection? These questions were investigated by means of a short film in three different versions, with three groups of test persons. It can be concluded that the process of abstraction plays an important part in recollection; that test persons seek out the salient points of the action in order to create a recognizable framework into which the characters' actions can be fitted. In addition, if a gap has deliberately been left in the story, the viewer tends to reconstitute a plausible sequence; this tendency influences the way in which the test person recollects the images perceived. The result is the formation of a more or less independently recognized framework which dictates the way in which the remaining material is fitted together.

257. Fraisse, P. and Montmollin, G. de. *Sur la mémoire des films*. [The recollection of films.] In: Revue internationale de filmologie, Paris, III (9), January-March 1952, p. 37-69.

An experiment conducted with 100 students to determine what they had recollected from a film. Immediately following the screening of several short films, they were asked to write an account of what they had seen and heard. The following conclusions were drawn: general and already extensively studied precepts relating to memory seem to be applicable to the recollection of films. The recollection of a film is not a question of reproduction, but implies, on the part of the spectator, a certain measure of activity. The spectator is not passive during a viewing of a film, but he selects from what he sees and hears the elements he needs to understand the action.

258. Garrido Lestache, Juan. *La infancia y el cinematografo*. [Childhood and the cinema.] Madrid, Dirección General de Sanidad, December 1940, 20 p. ("Al servicio de España y del niño español" series, 34).

The author, clinical director at the Hospital of the Child Jesus, Madrid, outlines the dangers for the child in contemporary cinema and indicates the necessary conditions for a production favourable to mental and moral education of children. The last four pages contain a list of works in this series.

259. Holaday, P.W. and Stoddard, G.D. *Getting Ideas from the Movies*. New York, MacMillan, 1933, (Payne Fund Studies).

Two American educationalists have given their attention to the question of children's recollection of films. Seventeen commercial films were shown to more than 3,000 children, divided into different age-groups. After seeing these films ("Tom Sawyer", "Stolen Heaven", "Passion Flower", "Fighting Caravans", etc.) the children were admitted to various tests. The investigations were concerned with finding out (1) what remained of the film content in the minds of the children - actions and the utterances of the actors - and (2) what knowledge of history, geography and technology the children had acquired. The following results were obtained: (1) Children aged 8 recall three out of every five facts which an adult remembers. Children of 11 or 12 years of age remember three of every four facts; children of

15 and 16 years, nine of every ten facts. (2) When questioned again after six weeks, the first group seemed to have remembered 90 per cent of the facts known one day after the screening, and three months later this figure was still 90 per cent. In some cases they remembered more after six or twelve weeks than at first. (3) Very young children remembered 60 per cent, but this does not mean that they had not absorbed 40 per cent. It frequently happens that they do not understand certain things and are therefore unable to react positively to this test. (4) Children of all ages tend to accept everything they see as authentic, including events wrongly shown in the film, and mistakes are taken for facts. (5) Facts relating to sport, general conversation, crime and fighting, with a highly emotional element and occurring in familiar surroundings, such as at home or in school, are remembered best. They were least well understood if they concerned business life, had practically no emotional impact, and took place in unfamiliar surroundings.

260. Paulsen, Käthe. Was bleibt? Kinder besinnen sich auf einen Film. [What remains? Children recall a film.] In: Film-Bild-Ton, Munich, VII, October 1957, p. 8-13.

After a certain lapse of time, can certain things still be observed in the child's memory of a film which was carefully selected according to pedagogic criteria and which had a favourable influence, or has this memory been affected by the great number of unsuitable films which the child has meanwhile "consumed"? A small investigation was carried out among eleven-year-old children in a primary school in Hamburg, where monthly visits to the cinema averaged 4.3. Twenty-two months after the screening of the film "Peppino and Violetta" (the children had meanwhile seen an average of eighty other films) an examination was made of how much of this film remained in the memory of the twenty-eight children left of the original group. It was seen that in the resumé of the film content, which the children had to make in the form of a composition, the main points were better reproduced than immediately after the screening of the film. Nearly 60 per cent of the children reproduced the plot fully. This ability did not appear to be correlated with their level of intelligence or with the frequency of their visits to the cinema. For purposes of comparison adults were given a similar test, which indicated that children remembered more of a film than adults. The general conclusion is that children see and experience a film in a different way from adults and, in consequence, remember other things.

261. Rebeillard, Monique. Le cinéma et l'enfant. [The cinema and the child.] In: L'école des parents, Paris, (4), February 1957, p. 30-38.

Increased cinema-going by young people and the comparative dearth of good films for them to see, frequently observed mental instability among schoolchildren, the growing appeal of visual information media and the high rate of juvenile delinquency (for which the cinema is often blamed) necessitate a close study of the relations between the cinema and individual and collective psychology. The author examines those elements of films which children understand and retain, and the emotional aspect of cinematographic experience in relation to children, and draws a number of conclusions for the teacher.

262. Tarroni, Evelina. I bambini guardano. [Children watch.] In: Almanacco del cinema italiano, Rome, 1952.

Results of an inquiry involving approximately 2,000 compositions by children between 10 and 16 years of age, in which they freely record their impressions and judgements of a film which has particularly affected them. This analysis made it possible to collect some very important observations concerning the duration of memories and the point at which the child's attention passes from the character to [illegible] actor.

263. Tarroni, Evelina. La memoria del film. [Recollections of a film.] In: Cine-Gioventù, Rome, (2), May 1954.

A number of drawings made by children after watching a film enabled the author to undertake a research project which throws light on some of the least known aspects of delayed reactions by children to various cinematographic experiences.

See also: nos. 24, 51, 85, 192.

(d) FILMS AND JUVENILE DELINQUENCY

264. Alberola Such, Ramón. Factores influyentes de la delincuencia infantil. [Factors influencing juvenile delinquency.] Santander, Tribunales Tutelares de Menores, 1944, 20 p.

Text of the report presented to the Sixth National Congress of Pediatrics, in which the author examines environmental factors influencing juvenile delinquency. Among social factors, he devotes about fifty lines to the cinema (p. 15 and 16), to which he attributes a considerable influence on delinquency, together with supporting statistics whose source he does not indicate.

265. Alberola Such, Ramón. Los niños en los espectáculos como factor influyente en la delinquencia infantil. [Children in public entertainment as a factor influencing juvenile delinquency.] Valencia, Tribunales Tutelares de Menores, n.d., 32 p.

Text of a report presented by the Children's Court to the XIIIth Assembly of the National Union of Children's Courts. With a forword, four chapters and conclusions.(See no. 267)

266.Blumer, Herbert and Hauser, Philip M. Movies, Delinquency and Crime. New York, MacMillan, 1933, 233 p., (Payne Fund Studies).

An inquiry into the rôle of the cinema in the lives of young delinquents and offenders, carried out with the help of a variety of material: film sequences recreating the lives of 90 boys from a "bad" district, of 40 residents in a House of Correction for Boys, of 20 pupils from a school for educationally backward and delinquent girls and of 55 ex-convicts; a shorthand record of interviews with 42 delinquent boys and 18 girls; short essays written by 258 convicted boys and 118 convicted girls. The authors consider that the influence of the cinema is noticeable in about 10 per cent of delinquent boys and 25 per cent of delinquent girls. This influence is frequently unconscious; in fact, the delinquents and offenders who acknowledge the influence of the cinema are much more numerous than those who themselves establish a relation between this influence and their behaviour. Films which exercise this indirect influence on boys are those which show the activities and behaviour of criminals, which arouse a desire for wealth and luxury and indicate undesirable means of satisfying this desire, which create a mentality of "toughness" and the spirit of daring and adventure, which induce violent sexual desires and encourage young people to dream of a gangster's future. As far as girls and young women are concerned, the cinema plays a more or less important rôle in awakening sexual passions, stimulating the desire for a gay, adventurous and interesting life, the taste for luxury and smart clothes, whilst suggesting undesirable ways of gratifying these desires; or by inciting them to coquetry and flirtation through a description of all the possibilities for misconduct open to girls and young women and, finally, by occupying a large place in their life to the detriment of home and school.

On the other hand, films may also exercise a favourable influence on delinquents and offenders, providing them with examples of socially acceptable conduct or frightening them. Such are those films which reveal the unpleasant and dangerous aspects of crime, which portray punishment in a concrete form or show that, as a rule, crime does not pay. But these films do not always have the desired effect; many factors weaken their positive influence, for example, the sympathy aroused for the criminal, familiarity with the punishment portrayed and the feeling that one would not have let oneself be caught so easily. The positive elements of these films are also often overshadowed by scenes which depict in an attractive fashion a life of luxury and gaiety, of adventure and easy gain.

267.Casso y Romero, Domingo de. Influence du cinéma dans la délinquance juvénile. /Influence of the cinema on juvenile delinquency./ Paper read at the Second International Congress of Filmology, Paris, 1955.

There are two types of influence exerted by film - external or formal and internal or content influence. The former is immediately derived from an openly immoral or subversive film, but a film of this type is considered less dangerous than a film which, while professedly moral in intention, actually disorients the conscience and introduces immoral leanings. Mysteries of the hereafter, horror, crime, war, etc. impress children most. Observations of the Spanish Guardianship Tribunals during 1944-1953, claiming that 37 per cent of the boys who committed offences had been influenced by unsuitable films, are also quoted.

268.Clostermann, Gerhard and Preuss, K. Abhandlungen zur Jugend-Filmpsycholgie. /Discussions on juvenile film psychology./ Published by Städtisches Forschungsinstitut für Psychologie der Arbeit und Bildung in Gelsenkirchen. Münster, Westfalen, Aschendorffsche Verlagsbuchandlung, 1952, 47 p. (Publication, 3).

A study on (1) films and juvenile delinquency and (2) the entertainment film as seen by pupils in upper primary school grades. The first part is an analysis of the case histories of 342 juvenile delinquents. Only 16 of them visited the cinema very frequently. Those of the 342 delinquents who were cinema-goers had been convicted for petty infractions of the law (theft, vagrancy), not for acts of violence, and in all those cases from two to ten factors having nothing to do with cinema attendance contributed to the delinquent behaviour. It is concluded that the film, important as an educational and cultural factor, is not a primary factor in delinquency.

The second part is a study conducted in a number of schools, of the reactions of 86 boys and 60 girls aged 10 to 15 years to the film "Nanook of the North". 90 per cent of the children understood the film content; 98 per cent liked the film, having found it interesting, thrilling and educational. 30 per cent mentioned that they liked it because it showed the customs and morals of another race. Questioned regarding their preferences among the film characters, 69 per cent stated that they liked Nanook best; 40 per cent preferred the Eskimo children. 96 per cent of the children said that they would like to see the film a second time.

269.Corradini, Umberto. Il ragazzo al cinema. /The child at the cinema./ In: Lumen, Brescia, February 1955, p. 46-50.

The commonest attitude towards the problem of the cinema is to make it responsible for every adolescent crisis, but the question calls for a serious critical spirit and an objective examination which make it possible to form a correct assessment of the influence of the cinema on the development of the child, and to find a solution.

270. Council of Motion Picture Organizations. Exploding a Myth: Motion Pictures are not Responsible for Juvenile Delinquency. Opinions expressed by noted psychiatrists, psychologists, educators, jurists, and criminal sociologists. New York, September 1950, 23 p.

A selection of quotations from documents and statements by 54 well-known authorities on juvenile delinquency, from which the following conclusions may be drawn: (1) the influence of films on young people cannot be isolated from other social factors, (2) it cannot be scientifically measured, nor is it possible to determine, whether a certain film can reasonably be expected to contribute to juvenile delinquency.

This is the printed edition of an almost identical publication: "Motion picture association of America: Juvenile Delinquency and Dramatized Entertainment", New York, March 1950.

271. Cressey, Paul G., and Thrasher, Frederich M. Boys, Movies and City Streets. New York, MacMillan, 1933, n.p. (Payne Fund Studies).

949 boys from New York (about one-quarter behind in their studies and one-quarter ahead) were examined. Of those who visited the cinema four times or more a week, 19 per cent were ahead, 24 per cent normal and 57 per cent behind in their studies. Of those who went once or less, 35 per cent were ahead, 33 per cent normal and 32 per cent behind. 109 boys were delinquents, among whom 22 per cent visited the cinema three times or more a week, and 6 per cent less than once, whereas 14 per cent of the non-delinquents went three times or more a week, and 6 per cent less than once.

These figures indicate that a correlation exists between truancy and delinquency, and frequent attendance at the cinema. Does excessive cinema attendance lead to bad behaviour, or do badly behaved children go often to the cinema? The authors conclude that it is not generally possible to hold films solely responsible for anti-social behaviour and delinquency. It is also wrong to claim that delinquents who often go to the cinema are not influenced by it.

272. Di Majo, Carlo. Criminalita e film. [Crime and the cinema.] In: La Difesa del Ragazzo, Rome, (3-4), May-August 1956, p. 119-121.

The author envisages the need for disciplining cinematographic activity because of its undeniable influence on youth, and furnishes proof that juvenile crime is on the increase in technically advanced countries, where the cinema enjoys wide popularity. He quotes several cases of juvenile crime in Italy. Psychological investigation should be widely used, at least in connexion with the psychological aspect of child development. Co-operation with parents is indispensable, as is the implementation of measures to ban the cinema for young people below the age of 18. An analysis of the behaviour of young people in regard to films specially designed for them. The author urges the establishment of an international centre for the collection of films for children and young people.

273. Flesch, Gislero. L'influenza sui ragazzi della stampa e del cinema a carattere criminale. [The influence on children of newspapers and films dealing with crime.] The record of a course of comparative studies of delinquency among minors, organized by the Ministero di Grazia e Giustizia and by the Administrazione Aiuti Internazionali, in co-operation with the United Nations, Rome, 3-9 December, 1950, Rome, Tipografia della Mantellata, 1952.

The press and the cinema have in many instances a power of suggestion which may lead to crime. This power may take various forms and may influence anyone, but more particularly children, either individually or collectively.

274. Flik, G. Untersuchungen über den Einfluss des Films auf kriminell gewordene Jugendliche. [Inquiries into the influence of the cinema on young delinquents.] In: Psychologische Rundschau, Göttingen, 6 (1), 1954, p. 1-21.

An inquiry carried out among 179 young prisoners, which reveals that before conviction they went to the cinema on an average twice each week. Their favourite films were those dealing with love, adventure and crime; religious films took last place in the list. Only 14 per cent of the older boys and 24 per cent of the younger acknowledged the influence of the cinema on their criminal behaviour. 74 per cent of the older boys and 82 per cent of the younger consider the cinema to be dangerous for young people under sixteen.

The author points out that juvenile delinquency was as common in the past as it is today, and that the influence of the cinema may also be a positive one.

275. Giacomelli, Ferruccio. Il film e la delinquenza giovanile. [The film and juvenile delinquency.] Perugia, Thesis presented at the Faculty of Medicine of Perugia, 1956.

On the basis of considerable bibliographical material, together with his own studies, research and experiments, the author shows that the influence of the cinema on crime has not yet been clearly established.

276. Japanese Central Council on Youth Problems (ed.). Research on Reactions and Behaviour: Film and Juvenile Delinquency. In: Seishonen Hakusho-Showa-32-nen Ban. [White Paper on Youth 1957], Tokyo, Seishonen-Mondai Kenkyukai, 1957, p. 482-500.

Deals with:
1. Youth and harmful publications, films, etc.
2. Dissemination of good films, publications, etc.

277. Jimenez de Asúa, L. Cinematógrafo y delincuencia. [The cinema and delinquency.] In: Revista de Criminalogía, Psiquiatría y Medicina Legal, Buenos Aires, May-June 1929, p. 377-384.

Earlier studies of the influence of literature and art upon delinquency, especially of the young, began to be extended to the field of the movies soon after 1910. Such studies were undertaken in the United States of America and later in most leading countries of the world. The general conclusion is that the cinema is widely effective in suggesting crime. Various prophylactics have been attempted, of which public censorship has been most commonly and widely applied.

Pedro Casablanca has agitated for the international censorship and control of films, but the plan is scarcely practicable. The Brussels Congress for the Protection of Childhood (1921) sought to stimulate the production of a more educational type of picture. The only legitimate control over films must be in the interests of children and here considerations of health are more important than morals.

278. Lavies, Hanns-Wilhelm. Film und Jugendkriminalität. Eine Betrachtung zu einer Umfrage an Deutschen Jugenderichten. [Film and juvenile delinquency. Observations on a survey among juvenile courts.] Wiesbaden-Biebrich, Deutsches Institut für Filmkunde, November 1954, 173 p. (Jugend und Film [Film and Youth] series, III (4)).

The results of an inquiry among all children's courts in the Federal Republic of Germany in towns of more than 10,000 inhabitants. Of 320 forms sent out, 200 were returned duly completed. Critical comments are presented on a large number of criminal cases, with summaries of the court's judgement concerning the part played by films in each case.

The preconceived ideas generally held by children's magistrates concerning the film as a factor in juvenile delinquency are outlined. It is pointed out that in a very small number of cases only was a direct causal relation between visits to the cinema and criminal behaviour established by the magistrates, but that press and radio reporters had wrongly given the impression that the magistrates attributed considerable importance to the influence of the cinema.

The influence of films on criminal behaviour of young people must be carefully reviewed from case to case. Some magistrates feel that certain juveniles, i.e. those with criminal tendencies, or who are harmfully influenced by their environment and have unstable characters, have an inherent disposition to criminal behaviour, influenced and "activated" by frequent viewing of crime films. Juvenile delinquents often attempt to use as an excuse the influence which the film is supposed to have had on their behaviour.

279. Le Moal, P. and Lalande, Hélène de. Action du cinéma sur les mineures délinquantes. [The influence of the cinema on delinquent girls.] Paper read at the Second International Congress of Filmology, Paris, 1955.

A study of the influence of the cinema on 150 delinquent girls between 13 and 19 years of age in an observation centre at Chevilly-Larue. One-fifth of the girls had been arrested for theft, four-fifths for vagrancy. 20 per cent of the latter category were prostitutes. Favourite recreational activities were reported to be the cinema (35 per cent), dancing (25 per cent), sports and camping (21 per cent) and reading (7 per cent). Investigation of the extent to which the girls' attitudes to the cinema differed from those of normal girls revealed the following.

	Chevilly	Normal girls
Keen enthusiasm about the cinema	5%	-
Great interest	30%	62%
Moderate interest	35%	17%
Little interest	7%	17%
No interest	22%	-
Active dislike	1%	4%

Concerning the frequency of cinema attendance, the following figures were obtained:

	Chevilly	Normal girls
1-4 times per month	73%	82%
8-12 times per month	27%	17%

The Chevilly girls preferred love and adventure films (24 per cent), followed by crime and "sad" films (14 per cent). Comic films were preferred by only 5 per cent. Additional data related to films which were best remembered, and to the number of girls who dreamed about sequences from films which they had seen, and who wept or were frightened in the cinema.

280. Lindsey, Ben B. The Movies and Juvenile Delinquency. In: Perlman, William J.: The Movies on Trial, New York, MacMillan, 1936, p. 50-63. (See No. 17.)

The author, a judge, feels unable to ascertain from his own experience with thousands of juvenile delinquents whether the cause of crime can be found in the influence of the cinema. Inasmuch as it keeps young people from the streets, the cinema is precisely the best means of preventing crime, and it achieves more than many other means in the fight against the greatest of all crimes: war. The cinema is considered to be the greatest educator which the world has ever known.

281. Michard, H. Cinéma - délinquance juvenile et rééducation. [Cinema - juvenile delinquency and re-education.] In: Revue de l'éducation surveillée, Paris, (8), May-June 1947, p. 61-67.

The power of suggestion of the cinema is greater than that of books. It is certain that its effect is more clearly marked on young people who are socially maladjusted, but the exact nature of its action has yet to be determined. How may its harmful influence be combated, and how may the cinema be used for educational purposes, in particular in re-education centres?

282. Morris, Norval. Films, comics, and delinquency. In: Visual Aids Review, Melbourne, 1 (4), March 1953, p. 4-8.

The problem of the crime-provoking action of film is often presented in far too simple a manner. Little or nothing is known of this question, or whether the representation of violence and crime has a good or bad effect on children. But, in any case, there is no point in simply banning films and comics.

283. Redano, Ugo. Il cinema come problema educativo. [The cinema, an educational problem.] In: La Difesa del Ragazzo, Rome, XXV (3-4), May 1956, p. 103-114.

The author stresses the correlation between crime as represented on the screen and as it occurs in real life, particularly where young people are concerned. A list of the problems which should be studied "in addition to and independent of the bill presented to Parliament".

284. Sinoir, Guy M. Les corrélations entre le cinéma et la délinquance juvenile. [Correlation between the cinema and juvenile delinquency.] In: Actes du Congrès international sur la presse périodique, cinématographie et radio pour enfants, Milan, (19-23), March 1952. Milan, A. Giuffrè, 1953, p. 195-203.

Report on three surveys carried out in France in 1948 to determine the rôle of the cinema in juvenile delinquency. The first survey compares the cinema-going habits of delinquent children with those of normal children. In the second survey, juvenile delinquents were asked to draw a cinema poster and a scene from a film. The third inquiry aimed at discovering to what extent children's magistrates believed that films had an influence on juvenile crime. It was concluded from these three surveys that the direct influence of film on juvenile delinquency is difficult to establish.

See also: nos. 13, 60, 66, 69, 103, 106, 107, 136, 192, 210, 213, 219, 229, 232, 243, 261, 289, 387, 409, 423, 457, 460, 466, 475, 482, 483.

6. EDUCATIONAL ASPECTS AND PRACTICAL MEASURES

(a) THE USE OF FILMS IN THE DEVELOPMENT OF PERSONALITY

285. Albright, Roger. Education from the Theatrical Screen. In: Elliott, Godfrey M.: Film and Education, New York, Philosophical Library, 1948, p. 407-424.

Many feature films have acquainted the general public with literary works they might otherwise never have known. Examples are given of films which have stimulated interest in literary and musical works. The contribution of the short cultural and historical film to general education is also discussed. In the schools, the feature film is beginning to be recognized as an educational medium, and instruction in film appreciation is being introduced. The film industry is taking a growing interest in the possibilities of the feature film as an educational aid, and a considerable number of films have been made available for educational purposes.

286. Calò, Giovanni. Le cinéma et l'éducation intellectuelle. /The cinema and intellectual education./ In: Actes du Congrès international sur la presse périodique, cinématographie, et radio pour enfants, Milan, 19-23 March 1952. Milan, A. Giuffrè, 1953, p. 158-168.

A discussion of the rôle of the cinema in the moral and intellectual development of children. Films shown to children should be suited to the emotional maturity and intellectual capacity of the age-group for which they are intended. The rhythm of the film, its action and plot must be adapted to the child audience's capacity for comprehension. The child should be able to see the film with a certain degree of objectivity. Failing this, disturbances in the child's development are to be feared. A categorical distinction should not be made between children's films and films for adults, particularly when considering children of 12 years and over. From this age the normal child begins to attain a degree of comprehension comparable to that of any adult. The establishment of film clubs where children can see suitable films is advocated.

287. Cottone, Carmelo. Cinema educativo o no. /The pros and cons of educational cinema./ Rome, A. Signorelli, 1953, 96 p. ("Biblioteca del Maestro" series).

The first three chapters of this work on the cinema and youth deal with the following problems: (1) the pros and cons of educational cinema; (2) children in the cinema; (3) banning of minors. The book also contains some comments on the educational function of the cinema, together with the texts of relevant Italian laws.

288. Cottone, Carmelo. Didattica e cinema. /Didactics and the cinema./ In: Cinedidattica, Rome, (1), April 1950, p. 7-10.

The author makes a distinction between educational and instructional films, and accords greater importance to the former. When they end with the triumph of good over evil, even adventure films may have positive value. On the other hand, from an educational point of view, historical films distort history through the fictionalized portrayal of events.

289. Crisanti, Pina. Arte e cinema nella loro funzione sociale. /The social functions of art and cinema./ Rome, Ed. Aula, 1954, 156 p.

A study of the relationship between art and cinema and an analysis of the cinema's social function. The last chapter of work deals with the educational influence of the cinema on children, and contains extracts from articles by eminent jurists on juvenile crime and the cinema.

290. Diaz-Plaja, Guillermo. Cine y adolescencia en "el arte de quedarse solo y otros ensayos". /Cinema and adolescence, in "The art of remaining alone, and other essays"./ In: Juventud, Barcelona, 1936.

Pages 155-168 contain "a Pedagogical Essay: Cinema and Adolescence" in which the author examines the specific conditions for educational cinema in secondary schools. Six main points are distinguished, the third of which deals with censorship problems in relation to juvenile mentality. This essay was included in the publications of the League of Nations International Institute of Educational Cinematography, Rome, in 1934.

291. Di Tullio, Benigno. Dell'influenza educativa del cinema sui minorenni traviati e delinquenti. [On the educational influence of the cinema on young offenders and delinquents.] In: Revista internazionale del cinema educatore, Rome, V (3), March 1935, p. 189-192.

The cinema is a possible source of re-education, since it may serve either to change and gradually improve the instinctive expressions and emotional attitudes which make up the "primitive psyche", or to reinforce the powers of inhibition and the resistance offered by acquired mental habits, thus developing the individual's capacity for adaptation to social life.

292. Foerster, Oskar. Film, Bild und Ton in der Erziehung zum europäischen Bewusstsein. [The rôle of the cinema - image and sound - in the formation of a European mentality.] In: Film-Bild-Ton, Munich, VII, September 1957, p. 12-15, 48.

A study of the rôle which might be played by the cinema in the formation of a European mind. The image of the world presented by the cinema is, in contrast with traditional school education, concrete, dynamic and immediate. The film presents reality in the round, instead of breaking it down into its components, and places the spectator in real life situations; it enables the spectator to participate in the lives of other people. Such masterpieces of the cinema as "The Winslow Boy", "It is Midnight, Dr. Schweitzer", "From Man to Man", "Forbidden Games" - may moreover make a powerful contribution to diffusion of the great principles of humanity, democracy, liberty, human dignity, tolerance and justice.

293. Forter, Adolf. Le documentaire dans la rééducation spirituelle de la jeunesse. [The documentary film in the spiritual re-education of young people.] In: Bächlin, Peter: Cinéma d'aujourd'hui. Congrès international du cinéma à Bâle. Genève-Paris, Editions Trois Collines, 1945, p. 201-208. ("Cahiers de Traits" series).

A deep gulf separates the post-war generation from its predecessor. Young people today are no longer concerned with spiritual values, and this indifference is dangerous. Their elders must consequently re-establish contact with them, and come within their reach; in this respect, the documentary film may be a powerful aid. But documentaries should conform to reality (otherwise young people lose confidence in the teacher who presents them), and they should have artistic merits.

294. Giraud, Jean. La jeunesse et le cinéma. [Youth and the cinema (a Franco-Italian bibliography).] In: Ecole pratique de psychologie et de pédagogie, Bulletin, Lyon, (2), November-December 1954, p. 104-108.

Every year, in this review, Jean Giraud devotes a series of articles to examining the problem of the cinema and its relation to adolescence and to youth. This series is concerned with seeking to define better conditions for instruction through the cinema. The present number comprises a Franco-Italian bibliography and the first part of a comprehensive survey of educational and cultural efforts in this field in France and a number of foreign countries; the author then examines the main problems encountered, beginning with needs of children and adolescents.

295. Grigor'eva, A.A. Kino vo vneklassnoj i vneškolnoj rabote. [The cinema and extra-curricular activity.] In its: Use of films and diapositives in and out of class for pupils between 12 and 17 years. Moscow, 1952, p. 414-431. (School education publications).

This article, written by an inspector of school film libraries in Moscow, describes extra-curricular film work in schools and establishes the relationship between films for children at school and the educational syllabus and subjects.

On the basis of experience in Moscow schools, the author describes numerous ways in which films are used: ordinary cinema sessions; an evening film programme or a cycle of such programmes on a particular educational theme or school subject; film lectures; school centres for film lectures; film festivals; relationship between films and reading; considerable use of the film in "Pioneer" activities in schools. The important rôle of the teacher and the active participation of the pupils in all phases of film work are stressed.

Two characteristics mark the use of films in Moscow schools; the utilization of current full-length films (films for children and films for adults), popular science films and diapositives, and the combination of film methods with the spontaneous activities of the children. An analytical catalogue of films (some 100 titles), divided into 22 subject groups, is annexed.

296. Kempe, Fritz. Der Film in der Jugend und Erwachsenenbildung. [The film in youth and adult education.] Published by the Institut für Film und Bild in Wissenschaft und Unterricht, Seebruck am Chiemsee, Heering-Verlag, 1958, 86 p.

A survey of the characteristics of the main types of film (scientific, educational, documentary, newsreel, artistic, recreational, etc.) followed by a statement on their use in factories, people's universities, youth clubs, etc. The rôle which might be played by the recreational film in education and teaching, particularly in connexion with young people. Ways of achieving a better understanding of the cinema through discussions, study sessions, introductory cinema courses, etc.

297. Kiselev, C.A. and Polowskij, M.M. Kino v učebnoj i vneklasnoj rabote školy. /The cinema and class work and extra-curricular work in schools./ Moscow, State Institute of Scientific School Research of the Narkompros of the RSFSR, 1940, 44 p. ("To help the teacher" series, 18).

The following chapters discuss problems of films for children and their extra-curricular application in Moscow schools: Chapter 2: "The cinema and children". Chapter 3: "The rôle of films in school educational work". Chapter 10: "Methods of using films in extra-curricular work". Chapter 11: "The cinema and the work of Pioneer Clubs". Chapter 12: "Film equipment for extra-curricular work in schools". Annex 2 gives a list of 16 mm. films.

298. Laporta, Raffaelo. Cinema ed eta evolutiva. /The cinema and the age of development./ Florence, La Nuova Italia, 1957, 188 p. ("Educatori Antichi e Moderni" series, 153).

A contribution to filmological research from a pedagogical point of view, which shows how deeply the film affects the experience of children and adolescents. The feature film today is educational neither in character nor in content. Study of its different aspects will therefore be necessary before it can be used for educational purposes.

299. Meylan, Louis M. Le cinéma et l'éducation morale. /The cinema and moral education./In: Actes du Congrès international sur la presse périodique, cinématographie et radio pour enfants, Milan, 19-23 March 1952, Milan, A. Giuffrè, 1953, p. 169-175.

A discussion of how the film can contribute to the moral development of young people. Many entertainment films are not adapted to the needs of the developing juvenile personality and it is felt that children should not be admitted to ordinary cinemas but that the selection of films suitable for children should be left to educators. Documentary films, feature films of good artistic quality in which social responsibility is portrayed, and poetic films are considered to have moral value, and can contribute to the intellectual, social and aesthetic development of the child.

300. Meylan, Louis M. Le film, moyen de culture. /The film as a cultural medium./ In: Cahiers de pédagogie de l'Université de Liège, 15 (1), March 1956.

Many children experience films as "real" life; it gives them ideas of good or bad behaviour. Parents and educators must teach children to make good use of the film, by keeping a safe distance between the child and the cinema. Films offer young people the chance to enrich their imagination by providing them with concrete illustrations of subjects which they have learned at school. Films can help them to understand different literary styles, but this educational rôle can only be played if the youthful spectator is capable of assimilating personally what he has seen.

301. Muñoz Fernandez, Pedro. El cine en la mano, en "El evangelio vivo". /The cinema controlled, in "The Living Gospel"./ Madrid, Gráficas Nebrija, 1951, 144 p. ("Editorial Bibliografia Española" series).

This handbook, which deals with methods of catechism, evaluates the efficacy of the cinema in education; Chapter V "The Cinema controlled" (p. 47-59) is devoted to the cinema as a family recreation, and assesses the adaptation to this type of presentation of the film "Cielo sobre el pantano" (p. 123-126).

302. Pelizzi, Camillo. Il cinema come strumento di azione sociale. /The cinema as an instrument of social action./ In: Bianco e Nero, Rome, (9), September 1949, p. 21-32.

An analysis of the pedagogic relationship between the cinema and the spectator, with references to specific problems concerning the adolescent or child spectator.

303. Rössler, W.E. Miterzieher Film. Eine pädagogische Studie im Anschluss an den Film "Das grosse Abenteuer". /The film as an aid to education: a pedagogic study carried out with the aid of the film "The Great Adventure"./ In: Film, Jugend, Schule, Gelsenkirchen, (15-16), April 1956, 6 p.

The aim of this inquiry was to determine, with the aid of a selected film ("The Great Adventure" of Arne Sucksdorff), the contribution which a film may make to development of the emotional life and intelligence of children between the ages of ten and fourteen. 406 children were the subjects: some were asked, after the showing of the film, to provide a written answer to the question: "What was Arne Sucksdorff trying to express in this film?"; the others were interviewed immediately after the showing of the film. Quoting extracts from the replies, the author shows that children do not gain purely aesthetic pleasure from a film, but that they see it partly as reality and partly as a symbol.

304. Schiavi, Alessandro. Il cinematografo e la gioventù. /Cinema and youth./ In: La Difesa del Ragazzo, Rome, (3-4), May-August 1956, p. 95-102.

The cinema may constitute a real and cultural experience capable of educating the child. But its content remains outside all educational control.

It is thus necessary for individual persons to create bodies for the study, production and diffusion of education films which should: portray the characteristic aspects of different countries, the customs and life of their inhabitants; induce a desire for mutual assistance and fraternization between the children of different countries; stress the essential elements of a social life based on work, solidarity and personal dignity; reveal the constant efforts of individuals and groups to transform, improve and educate society, inculcate the concept of rights and responsibilities so that they may be applied in daily life; and portray the true stories of young heroes.

305. Stückrath, Fritz. Der Einbruch des Films in die Pädagogische Provinz. /The intrusion of the film into the domain of pedagogy./ In: Film-Bild-Ton, Munich, V (9), December 1955, p. 9-11.

Film culture constitutes a transitional stage between reading and seeing. Educators must not lose sight of the fact that films affect the pupil's intellect and thus his development and education. Films offer a means of apprehending reality that differs from verbal apprehension, thus making a new world accessible to the spectator. We must consider whether the educational means and methods used up to the present are still acceptable in an era where man's situation has changed completely.

306. Sutermeister, H. Film und Psychohygiene. /Movies and mental hygiene./ In: Gesundheit und Wohlfahrt, Zurich, (30), 1950, p. 249-278.

The film is here considered as an aid to a healthier emotional life. The cinema in the school and for the people at large is a form of collective therapy, but it constitutes a certain danger for adolescents who are particularly suggestible without having sufficient experience to serve as a counterweight. It is perhaps not so much the erotic element in the movies which is dangerous, but rather the illusions which they foster of social ascension without effort, and the glorification of idleness and of the easy life.

307. Urickij N.Z. Značenie kino dlja detej. /The significance of the cinema for children./ In: Semja i Skola, Moscow, (7), July 1948, p. 27-28.

Children react quite strongly to films because they identify themselves very readily with the characters. Such identification can be beneficial to character-building if the children's cinema experiences are properly directed. Children should be guided to see films that are suitable for their age in content and depth of emotional experience. Attendance at the cinema should not be too frequent and should be selective. Older children should be afforded the opportunity of discussing films with adults so as to deepen their perception and understanding. Special care must be exercised in the case of pre-school children since they tire easily and react emotionally to cinema experience.

See also: nos. 15, 19, 76, 149, 155, 159, 212, 233, 249, 254, 381, 474, 475, 478, 482, 485.

(b) EDUCATION TOWARDS BETTER APPRECIATION AND CRITICAL ASSIMILATION OF FILMS (CINE-CLUBS) "FILM EDUCATION"

308. Amsler, Roger and Cady, Jacques. Les réactions fâcheuses du cinéma sur les jeunes spectateurs sont évitables par une initiation. /Harmful influences of the cinema on young spectators can be avoided through a process of initiation./ A report presented to the Second International Congress of Filmology, Paris, 1955.

The authors, who examined the activity of a cinema club at Angers, are convinced that children who attend such clubs no longer react in the same way to films.

309. Boeck, A. de. Le problème du film pour enfants. /The problem of films for children./ In: Revue de droit pénal et de criminologie, Brussels, 35 (9), June 1955, p. 789-796.

Belgian legislation on the admission of young children to public cinemas is obsolete. Films which may under the present law be shown to young children too frequently contain potentially harmful scenes of a violent or erotic nature. Many films expose children to emotions which they are not yet capable of assimilating, and instruct them in the technique of sexual relationships at an age when they cannot yet satisfy their erotic needs.

For this reason, in certain countries, England in particular, special sessions for children are organized, in which attempts are made to combat the harmful influence of films. In general, however, there is a scarcity of films for children. Cartoons themselves often contain harmful elements. Moreover, various inquiries have shown that young children are not yet able to understand the language of the cinema, and lack the capacity for synthesis which would enable them to establish a relationship between the different scenes of a film. It is therefore necessary to produce films adapted to the intelligence of children. In this respect, Soviet films for children are particularly praiseworthy.

The author is convinced that entry to cinemas should be strictly denied to young children.

310. Brinkmann, Donald. Zur Psychologie des Jugendfilms. /The psychology of films for children./ In: Der Psychologe, Schwarzenburg, Berne, (5), 1953, p. 89-93.

Films produced specially for children, however well suited to the age of the audience, may give rise to an undesirably passive attitude. To combat this tendency, group activities are recommended, such as participation in the singing or acting of the films, discussions, and carrying out projects suggested by the films. The negative aspects of the popular film should be counterbalanced by recreational activities and by documentary films suitable to the age-group and emotional maturity of the audience.

311 Brudny, Wolfgang. Filmerziehung. /Film Education./ In: Mitteilungen des Arbeitskreises "Jugend und Film", und des Wissenschaftlichen Instituts für Jugendfilmfragen, Munich, 1955, 52 p. (Special number).

A guide for teachers and youth leaders concerning the part that film education can play in general education and the manner in which the subject can be introduced in the teaching of art appreciation, literature, religion, the social sciences and economics.

312. Buchanan, Andrew. Going to the Cinema. London, Phoenix House Ltd., 1951, 160 p.

Fundamental concepts of cinematographic technique, and a survey of various types of film, designed to enable young people to learn to judge films critically.

313. Büring, H. and Eiland, K. Filmkritik einer Landschulklasse. Ein Erfahrungsbericht über den Film "Heimweh". /Film criticism in a rural school: report on a presentation of the film "Heimweh"./ In: Film, Jugend, Schule, Gelsenkirchen, (12-13), June 1955, 4 p.

A report on an inquiry into the ability of 36 schoolchildren to appreciate a film from a formal point of view. Criticism was above all directed against emotionally unsatisfying scenes. Only one child made a real criticism of form; most frequently, emotional reactions were involved. The author is nevertheless of the opinion that it is possible, when discussing these reactions, to lead children gradually towards an interest in the form of the film.

314. Chevallier, Jacques (et. al.) Regards neufs sur le cinéma. /A fresh look at the cinema./ Paris, Editions du Seuil, 1952, 508 p. ("Peuple et Culture" series).

A collection of essays on the cinema, seen from different points of view, and in particular on the work of film clubs (p. 361-404); mention should be made, among others, of the article by J. Michel (Film clubs for young people), in which the author indicates, on the basis of his own experience, the aims, methods and results of these clubs.

315. Chiarini, Luigi. Le cinéma et l'éducation esthétique. /The cinema and aesthetic education./ In: Actes du Congrès international sur la presse périodique, cinématographie et radio pour enfants, Milan, 19-23 March 1952, Milan, A. Giuffrè, 1953, p. 175-176.

Film education is the principal condition on which the development of the cinema depends, and the best method of protecting young people from its harmful influences.

316. Cipriani Faggioli, Maria Luisa. Cineclubs scolastici. /Film clubs for s[redacted] In: Cineclubs per Ragazzi, Rome, 1957, p. 99-105.

On the basis of experiments carried out with film clubs for students, the author believes that it is impossible to draw up an abstract pattern of programmes for these clubs, and that individual conditions (environment, age, cultural level, etc.) must be taken into account.

317. Claude, Robert. Education cinématographique. /Education through the cinema./ Liège, La pensée catholique; Paris, Office général du livre, 1949, 63 p. ("Etudes religieuses" series, 662-663).

The cinema requires a "constructive attitude" on the part of the teacher. The Papal Encyclical "Vigilanti Cura" enjoins Catholics to adopt a positive attitude to films. A study of the influence of the cinema and its determining factors. Ways of teaching the public to select and judge films.

318. Clostermann, Gerhard. Musische Erziehung nach Filmeindrücken. Schülerzeichnungen bezeugen Bildungsmöglichkeiten der Filmerziehung. /Artistic education through films. Children's drawings reveal the cultural possibilities of the educational cinema./ In: Film, Jugend, Schule, Gelsenkirchen, (6), September 1953, 6 p.

An analysis of drawings made by 112 boys and 83 girls after a showing of the film "Lassie": most frequently chosen scenes, reasons for this choice and differences noted between the drawings, by age-group and category of school. It seems that cinematographic experience is calculated to improve drawing skill and that children need to discharge, through drawing and painting, the emotions aroused by certain scenes. Children who cannot express themselves in words find a means of expression in drawing and painting. In this way, the cinema would appear to contribute to the aesthetic development of the child.

319. Clostermann, Gerhard. 'Nanuk der Eskimo': Oberstufenkinder urteilen über einen Film. ['Nanook of the North': evaluation of a film by secondary school pupils.] In: Film, Jugend, Schule, Gelsenkirchen, (11), January 1955, 4 p.

Results of an inquiry carried out with 68 boys and 60 girls between the ages of 10 and 15, after screening of the film "Nanook of the North". The questions asked dealt particularly with the sharpness of auditory and visual perception, the subject of the film, impressions produced by the film and its characters, landscape and scenes of nature, music; 90 per cent of the children were able to make a satisfactory précis of the film. The author, attempting to ascertain why the remaining children (10 per cent) could not follow the film, reveals, among other things, the influence of temperamental characteristics. 99.1 per cent of the children replied (22.6 per cent with enthusiasm) that they enjoyed the film; 25 per cent of the children gave vague assessments (the film is exciting, instructive, amusing). The replies of the others (75 per cent) made it possible, nevertheless, to determine to what extent the film was instructive, exciting, etc. 30.5 per cent of the children, for example, declared that the film is instructive because it taught them about the habits and customs of foreign peoples.

320. Cochin, Marcel. Recherche d'une pédagogie des ciné-clubs. [In search of a pedagogical method for film clubs.] In: Education et cinéma, Paris, I (6), July 1956, p. 395-397.

If the organized discussion of a film is to be successful certain principles should be observed. No criticism of the film should be asked for as long as the audience is still under its spell. One should start the discussion by asking what scenes or actors seemed particularly striking. In the second phase of the debate, the discussion leader should explain why the scenes or persons mentioned attracted the audience in a certain way. Following this he can analyse the film. The third phase opportunity should be offered for the spectator to formulate his own judgement.

321. Dale, Edgar. How to Appreciate Motion Pictures: A Manual of Motion Picture Criticism prepared for High School Students. New York, Macmillan, 1938 (first published in 1935), 243 p. (Payne Fund Studies).

Young people must be given all the information necessary to enable them to evaluate films constructively. They must therefore be given objective standards of aesthetic appraisal. The history of the cinema and the process of making a film are described in detail.

322. Decši filmski klub (Film club for children). Priručnik saveta društava za staranje o deci omladini Yugoslavije. [Manual of the Federation of Children's Welfare Organizations of Yugoslavia.] In: Savremena Skola [Modern school], Belgrade, 1958, 61 p.

A handbook concerned for the most part with children's film clubs in Yugoslavia. A survey of the main type of films which young people may see, followed by a detailed study of the organization and ways of running children's film clubs, and of the criteria applicable to the choice of films. An article by Dušan Stojanovič, entitled "Kinoklubovi mladih kod nas" ("Our young people's film clubs"). A list of technical terms in the cinema, summary of notable films in the history of the cinema, notes on projection apparatus and a short bibliography.

323. Deherpe, Raphaël. Pour une pédagogie du cinéma. [A plea for film education.] In: Education et cinéma, Paris, January 1954, 101 p. (special number).

A detailed explanation of the psychological and sociological characteristics of the cinema and a discussion of the aims of film education, i.e. learning to understand the film language, to appreciate films aesthetically and morally, and to assimilate their message. Various methods of film education are examined.

324. Drillich, P.A. Een filmdiscussiegroep in een inrichting. [A study-group on the cinema in an institution.] In: De Koepel, Rotterdam, November 1955, p. 386-390.

The record of an experiment aimed at inducing young girls to adopt a critical attitude towards the cinema. A single film was shown on five occasions to subjects between the ages of 13 and 21, in a hostel for working girls. A few days later, a debate was organized, with the assistance of a chairman from outside.

325. Dussardier, Maurice. L'éducation cinématographique a-t-elle sa place à la colonie? [Does educational cinema have a place in the 'Colonie'?] In: Vers l'éducation nouvelle, Paris, (116), September 1957, p. 18-24.

This record of an experiment conducted at the "colonie de vacances" (holiday-home) at Puygirault (Vienne) shows how the production of films by children themselves can help in introducing them to the cinema.

326. Ekk, A.A. and Oskolskij, A.P. Zadači, sistema i metody vneškolnej kinoraboty s det'mi v 1933-1934 uč. Godu. [Problems, systems and methods of extra-curricular film work with children during the school year 1933-1934.] Leningrad, Office of the Artistic Education of Children, 1933, np.

Directives concerning problems of method for use in all sectors of Public Instruction and all schools in Leningrad. The organization of extra-curricular film work in Leningrad is described: in each district, a specialist instructor prepares a general work plan and supervises its execution; in each school and trade union club, a children's film specialist is responsible for this work; he is assisted by a group of pupils representing the active members.

The book sets out the educational work required for a film: (a) explaining to the children the fundamental idea of the film; (b) acquainting them with the period represented by the film; (c) developing their ability to appreciate the artistic value of the film. Educational work concerning a film should bear on a single problem only, that which has the most characteristic importance in the contemporary situation. If a second screening of the same film is made, another subject may be dealt with. The aim of this book is to illustrate a practical achievement in centralizing the organization, methods and direction of film work with children for the city as a whole.

327. Fusellier, E. Possibilités d'un enseignement du cinéma. [Possibilities for teaching about the cinema.] In: Enfance, Paris, 1957, p. 377-382 (special number).

A plan for the organization of teaching about the cinema in the second cycle of secondary education. This teaching should be given in close connexion with the course in literature, which it would provide with a much-needed stimulus.

328. Garmendia de Otaola, A. Educación cinematográfica: Cine forum. [Educational cinema: Cine-forum.] In: Atenas, Madrid, (243), May 1954.

The activities of the Cine-Forum are without doubt excellent in its choice of films for adults, but should be extended to include a study of the problem of education for young people and children in its entirety; i.e. it should take account of the social, technical, artistic, moral, religious, and human aspects of the cinema.

329. Gel'Mont, A.M. (Ed.). Kino - Deti - Skola. [Cinema - Children - School.] Moscow, Publications on Cultural Activities, 1929, 240 p.

A collection published by the "extra-curricular education" section of the Council of Scientific Method (Moscow section of the Department of Public Instruction). The articles and information contained in this collection reflect characteristic experiences concerning the use of silent films in extra-curricular activities with children during the first period of development of the Soviet educational system.

The first part ("The cinema and education") explains general problems relating to the educational and instructive rôle of the cinema, these being mainly questions of film perception, and problems of pedagogy, hygiene and health connected with the use of the cinema in work with children. The second part ("Film matinées for children") and the third part ("The cinema for children") describe the methods of organization and work with children before, during and after the screening of a film, illustrated by examples from practical experience. The methods cited have been tried and proved by extra-curricular teachers. The fourth part ("The cinema and school") explains problems of organization and methods involved in setting up a cinema in the school. It also gives information on educational films.

At the time, this work played an important part in the development of the cinema for children and the cinema for school purposes in the Soviet Union. It has also served as a manual for educators who used the cinema in education.

330. Gemelli, Agostino. Film per ragazzi. [Films for children.] In: Cinema, Rome, III (1), 1938, p. 9-10.

The author examines the problem of censorship, and comes to the following conclusions: "if a child knows that a film has been censored, his enjoyment or interest is lessened...to ban children from the cinema is impossible, raising the age-limit is a bad solution which may have an opposite effect to that intended. What is required are film producers capable of reaching children, by telling them stories and educating without boring them".

331. Greiner, Grace. Teaching Film. A Guide to Classroom Method. London, British Film Institute, 1955, 32 p.

A manual on film education from kindergarten to secondary school, based on practical experience. Examples of how children and adolescents can be brought to a better understanding, appreciation and critical assimilation of films are given for each age and type of school. Data on several organizations working in the field of film education, and a list of aids, are given in three annexes.

332. Gröder, Ursula. Das Filmerlebnis und seine pädagogische Vertiefung. "Erfahrungsberichte zum Film "Es est Miternacht, Dr. Schweitzer" [Cinematographic experience and its educational elaboration. A record of activities organized in connexion with the film "It is Midnight, Dr. Schweitzer".] In: Film, Jugend, Schule, Gelsenkirchen, (14), July 1955, 4 p.

A survey of the comments and opinions of 17 teachers on activities which they organized on the theme of the film "It is Midnight, Dr. Schweitzer". Only the children of 13 and 14 understood the moral content of the film, which had to be explained to the 11 and 12-year olds. Indication of the methods employed by the teachers to secure a better understanding by the children of the moral significance of the film. Appreciations by the children of the content and form of the film.

333. Haase, Ulrich. Filmerziehung im Kunstunterricht. /Film education in the art appreciation class./ In: Film, Jugend, Schule, Gelsenkirchen, (14), July 1955, 6 p.

Does film education belong to the art appreciation class in our schools? In aesthetic training it must be assumed that the good taste of young people is not corrupted by films which seem to have "educational" content, but which, in fact, are only sentimental. The author gives an account of his own experience with young people who prepared a school paper with lino-cut illustrations, based on film scenes which had attracted their attention. This type of a school bulletin is considered to be a very useful element in film education.

334. Hedden, C.G. Pin-up Girls in School: What to Do about Movies in the Classroom? In: The English Journal, Chicago, January 1946.

Describes experiences with a "two-week movie appreciation unit" in a New York junior high school. Some of the questions raised were: "How does one produce sound in a film?", "How does a film camera operate?". Following the discussions, pupils wrote film criticisms which clearly showed a heightened sense of discrimination. They also tended to apply more valid criteria in their selection of films.

335. Hills, Janet. Films and Children: The Positive Approach. London, British Film Institute, n.d. 59 p.

A positive approach to the problem of the cinema and youth is considered essential, and a plea is therefore made for film education. Possibilities of training "film teachers" are investigated and the work of the "Society of Film Teachers" is discussed, as also are the results of experience gained in England in teachers' training colleges. Suggestions are offered as to how film-educational activities can be incorporated into the curriculum, and how film clubs in schools and in young people's associations can be established. A brief survey is given of the activities of film education in other countries (Union of Soviet Socialist Republics)and United States of America) and a number of annexes (a bibliography, a list of media used, instructions for guiding a film club, etc.) are appended.

336. Hochheimer, Rita. Motion Picture Discrimination in Schools. A Consideration of the Theatrical Motion Picture and its Place in Education. Wilmette, Ill., Encyclopaedia Britannica Films, n.d., 7 p. (stencilled).

Contains a definition of "motion picture discrimination" (film education) and consideration of the manner in which this subject can be integrated in the school curriculum and teachers trained for this purpose.

337. Hodgkinson, A.W. Film Appreciation in Youth Clubs. Some Suggested Approaches. London, British Film Institute, 1955, 14 p. (stencilled).

A survey of the methods which can be applied in film education in youth clubs. The following subjects are discussed: how to lead group discussion on a given film or a subject relating to it; choosing films which young people should see; how to collect news clippings, photographs, critiques, etc., of these films; how to hold "sessions" concerning a given film in order to understand its qualities; the offer of an "Oscar" for the best film or performance in which young people are taught to formulate their judgement accurately; a "brains trust" in which the participants must try to answer various questions by way of a competition; short lectures on film by young people themselves; the writing of film critiques; the making of scenarios and short films; and the preparation of a short study on a film subject.

338. Hodgkinson, A.W. Twenty Films to Use in Junior Film Societies. London, British Film Institute and the Society of Film Teachers, 1953, 55 p.

Twenty films suitable for screening and discussion in Junior Film Societies are cited and data given which may be of use to leaders of such clubs. Technical details, principal actors and summary of contents are given for each film. A number of press reviews are also listed. The main points, however, are suggestions for discussion arising from each film.

339. Hodgson, Lena. Children as Film Makers. In: Sight and Sound, London, 26 (2), Autumn 1956, p. 100-102.

In some primary and middle schools, children make their own films; in this way, they learn to look more attentively and critically at films, and to develop their aesthetic sense. This cinematographic education may be given in connexion with various subjects in the curriculum; the scenario is prepared during English lessons, illustrations during Art classes, etc. In addition to film making there are screenings and discussions.

340. Inui, Takashni. Eiga no Kansho-shido. [Guidance towards appreciation of the cinema.] Tokyo, Soryusha, Gendai Jido-Bunka Koza, 1951, (Present-Day Children's Culture series, I).

The book deals (on p. 234-253) with the guidance, from the psychological point of view, of children towards appreciation of the cinema.

341. Kämpfer, Winfried. Bildungsmöglichkeiten der Filmerzeihung im Religionsunterricht der höheren Schule. [Educational possibilities of the cinema in religious instruction in secondary schools.] In: Film, Jugend, Schule, Gelsenkirchen, (10), September 1954, 8 p.

The author, who is a secondary school teacher, has experimented with film discussions during religious instruction. His point of departure is the contention that only really interesting films are worth examining. The discussion of films makes it possible to deal both "intuitively" and searchingly with spiritual and religious values. A detailed outline of the methods applied in connexion with three of the films studied: "The Edge of Doom", "Don Camillo" and "Journal d'un curé de campagne".

342. Keilhacker, Martin. Fragen der Filmerziehung. [Problems of film education.] In: Zeitschrift für Pädagogik, Weinheim, III (4), 1957, p. 253-270.

A systematic survey of different forms and methods of practical film education and the critical study of them from a psychological and pedagogical point of view. The choice of suitable films (especially animal films) for different age groups is investigated. By means of such films, the child can be induced to acquire experiences which are absolutely necessary for his development, but which he rarely finds in the outside world. In pre-puberty an interest in technical aspects of the cinema is awakened; that of boys is directed towards film-making and trick photography, while girls look at the movements of film actors. The question of the desirability of "disillusioning" must also be asked. The author feels that such "disillusion" should have a positive intention only, i.e. it should meet the curiosity and the impulse to know how a film is made. In puberty the behaviour of young people becomes truly "polydimensional". Young people are interested in many facets of the film simultaneously. Films are a gateway and a training ground for life for children of this age-group. Education must not be restricted to aesthetic education only. Methods of film discussion, and the study of suitable literature on film, are also described.

343. Kerstiens, Ludwig. Filmunterricht in der höheren Schule. [Film education in the high school.] In: Film, Jugend, Schule, Gelsenkirchen, LX, December 1953.

Four stages in film education in secondary schools can be distinguished. For pupils between 10 and 12 years of age, visits to the cinema should be considerably restricted; yet, when children want to discuss a film they have seen, they should be taken seriously. When the need for cinema visits becomes greater, more attention is given to film content, and therefore teaching young people to understand the content (e.g. by reproducing the film story) becomes imperative. Towards the end of this period, a beginning should be made with moral evaluation of the film content. In the third period, the pupils also interest themselves in film form, and the teacher must, at this stage, define clearly methods of expression by photography and montage. Children should be allowed to prepare a script based on a literary story. In the advanced classes of the secondary school, attention must be given to aesthetic evaluation of the film as a whole, i.e. with regard to both form and content. Pupils must now learn to realize that the film can influence their outlook on life.

344. Kobayashi, Kaoru. Eiga no Kansho Shido. [Guidance in cinema appreciation.] Tokyo, Kofu Publishing Co., Kofu Kyoiku Raiburari, 1955, 91 p. (Kofu Educational Library series)

Contents: 1. The significance of guidance in cinema appreciation. 2. Present conditions in the film world. 3. The cinema and schoolchildren. 4. Merits and demerits of the cinema. 5. Choice of films. 6. How to guide cinema appreciation. 7. Examples of guidance in cinema appreciation. 8. Various problems in guidance.

The book also includes an overall discussion of guidance in cinema appreciation, children's film preferences, and statistics of film attendance by children and others.

345. Lanocita, Arturo. Cinema: Fabbrica di sogni. [Cinema: a dream factory.] Milan, Ed. Signorelli, 1951.

A history of the cinema, written for children. This work also contains some interesting statistics concerning cinema attendance and favourite actors, on the basis of data provided by English children.

346. Laporta, Raffaele. Che cosa è un cineclub per ragazzi: Problemi psico-pedagogici. [What is a children's film club? psycho-pedagogical problems.] In: Cineclub per Ragazzi, Rome, 1957, p. 33-48.

Paper presented to a study session on film clubs for children (Rome, 1956), dealing with the influence of films on children and the functions of organizers of film clubs, who "may improve, correct and even completely change" the different reactions provoked in children by films.

347. Laporta, Raffaele. Educazione morale ed estetica attraverso il linguaggio cinematografico nei giovanni delle scuole medie superiori italiane. /Moral and aesthetic education through the language of the cinema for young pupils in Italian upper middle schools./ In: Il nuovo cinema, Rome (7), November-December 1952, p. 13-14.

When, towards the age of 16, a young person is capable of understanding the complex syntax of film language, it would be appropriate for the teacher to "bring into the school itself the cinema which the child seeks outside". It is consequently necessary to develop in young people a critical taste for the language of the cinema, thus entailing as aesthetic and moral evaluation of films.

348. Lehman, Margaret. Motion Picture Education in a Small Suburban High School. In: Fundamentals in a Democratic School, Philadelphia, University of Pennsylvania, 1938, p. 409-413.

A description of a ten-week course in film appreciation given at a Pennsylvania high school in 1938. It includes an exposé of the various phases of film production, followed by practice in film making, during which the students acquired experience in scenario writing, film acting, and stage management.

Film critiques were studied with a view to developing the pupil's ability to select suitable films for children of various ages.

349. Lehnemann, Heinrich. Vielseitige Film-Auswertung. Ergebnisse einer unterrichtlichen Behandlung des Films "Columbus". /Multilateral appreciation of films. Results from the use of the film "Columbus" in teaching./ In: Film, Jugend, Schule, Gelsenkirchen, (14), July 1955, 4 p.

The report of an experiment in film criticism in school. In accordance with the practice of "Westdeutsche Schulfilm", the film "Columbus" was first shown to teachers and to a small group of pupils who were afterwards asked certain questions about the film. The answers enabled the teachers to decide whether the film was suited to its intended purpose. The film was then screened before all the pupils who were the subjects of the experiment, and they were asked to write down their impressions. The author quotes extracts from these essays, which contain appreciations of the content and form of the film, its technical qualities and its use in the teaching of history. The extracts showed that films of this type are valuable teaching aids.

350. Lensing, Adolf. Warum Filmerziehung in der Schule? /Why film teaching is necessary./ In: Film, Jugend, Schule, Gelsenkirchen, (10), September 1954, 4 p.

The cinema meets a real and entirely acceptable need of young people of all ages. It is true that seeing too many films without supervision or control has its dangers, but the teacher should not be blind to the fact that some films have a positive educational value. The film is a teaching aid that cannot be controlled: it may be excellent or harmful. The school may play an important rôle by protecting children from the dangers of the cinema and exploiting its educational possibilities.

351. Lewin, William. Photoplay Appreciation in American High Schools. New York, D. Appleton Century, 1934. 122 p.

Can the film habits of more mature children in America be improved in the English lessons in school; can certain ideals and attitudes be developed by the showing of well-selected films from current production; can the local cinema serve as an "educational laboratory", and films for high-school pupils yield valuable and useful literary experience?

Film appreciation can be taught to normally intelligent boys and girls in grades 9, 10, 11 and 12, after which the pupils adopt the habit of seeking their teachers' advice in the selection of films. Class instruction leads also to appreciation of honesty, gallantry, devotion and self-sacrifice. Film appreciation can well begin by considering the work of the film director, and the importance attached to his name. The pupils like to discuss films and take an active part in these discussions. The use of films is also an aid to literary appreciation.

352. Lewin, William and Frazier, Alexander. Standards of Photoplay Appreciation. Summit, New Jersey, Educational and Recreational Guides, Inc., 1957.

Intended as a textbook for junior and senior high schools. The approach is primarily informational. Production, screen writing, directing, screen acting, editing and cinematography are described and the contribution of each to the finished film is indicated. Names and notable achievements, both present and past, of important figures in each field are discussed. Standards of performance in each field are given. A summary chapter on "How to become a better movie-goer" contains a rating scale to be used in evaluating particular films. A guide for the class discussion of the screen version of "Julius Caesar" is also annexed.

The authors note in the preface: "It is futile to expect any significant improvement in young people's movie tastes unless the teaching procedure includes a series of at least fourteen class periods devoted to the discussion of a minimum of seven selected pictures".

353. Liska, Miroslav. Le film artistique en tant que moyen de travail dans les écoles des Ier et IIème degrés. [The artistic film as a teaching aid in primary and secondary schools.] In: Comenius, Prague, 96 (13), 1952, p. 804-810.

The author analyses the opinions of psychologists concerning conditions for children's understanding of a work of art. He then deals with the preparation of teachers and pupils for the showing of films, and evaluates the educational and instructional aspects of the cinema. The work is based on an example: "The brave schoolgirl".

354. Liska, Miroslav, Beran, Jan and Brychtova, V. Le film artistique dans le travail éducatif et instructif de l'école unique. [The artistic film in the educational and instructional work of the comprehensive school.] Prague, State Publishing House for Education, 1953.

The authors quote examples of the use of artistic films for educational purposes in the compulsory general school. They record in detail the training of teachers and the psychological and educational preparation of pupils, and also examine the question of discussions after the screening of films. The book concludes with six concrete examples, together with stenographers' notes on comments made by pupils.

355. McCullough, Constance. A Preview of an Investigation of Motion-picture Class and Club Activities. In: The English Journal, Chicago, XXVIII (2), Part I, February 1939, p. 120-130.

The result of a survey on film education in school and in youth organizations. The answers come from 40 classes and 40 clubs in 23 different States of the United States of America. Film courses, from one to six weeks in duration, are organized in many schools (mainly in senior high schools). Teachers generally employ a book or film periodical as guide. (Edgar Dale's book "How to appreciate motion pictures" is the work most frequently cited (see no. 321).) Most teachers are of the opinion that the subject "film" can better be dealt with in class than in a film club, and several examples of suitable methods are noted.

356. Maggio, Joseph B. A Guidance Programme in Film Appreciation and Taste. New York, Film Estimate Board of National Organizations, 15 June 1956. (Joint Estimates of Current Entertainment Films - Green Sheets).

A film study course in a high school is described, based on the "Communication Arts Syllabus". "Why are we less selective with regard to film choice than book selection?" "Are young people taken seriously in motion pictures; are they real; are they given credit for intelligence?" These questions were discussed by the pupils with the result that they learned to judge a film critically and realized that they were able to exercise some influence on film distribution and production, i.e. by refusing to see a given film.

357. Makarenko, Anton S. Ekciji o vospitanii detej. [Lectures on the education of children.] 8th lecture: The cinema. In its: Works, 2nd ed. Vol. IV. Moscow, Academy of Pedagogic Sciences of the RSFSR, 1957, p. 417-428.

The author considers that "in our time the film represents a powerful factor of education, not only for children, but also for adults". He also notes "the unpleasant side of children's infatuation for the cinema. Often, the child does not pass the stage of simple unreasoned impressions; his artistic impressions are superficial, they do not touch his personality, do not awaken thought and pose no problems. Under these conditions, the film offers only very insignificant advantages and may, at times, cause considerable harm".

For this reason, the author advises parents and teachers to prevent their children from visiting the cinema more than twice a month, to discuss films with them, and to direct their thoughts to the deepest and most important aspects of films. He recommends that children should visit the cinema with their parents or with older brothers or sisters.

358. Marcus, H.L. Plea for the Movies. In: High Points, St. Albans, N.Y., November 1945.

An account of a lecture course on film held at the Eastern District High School in New York exclusively for honour students. The course was divided into 19 "units", among which figured: "standards for films", "validity and treatment of social problems", and "types of motion pictures" Following the course, the pupils had a heightened sense of discrimination, were more sensitive to propaganda elements in the film, and therefore became more critical of the treatment of social problems.

359. Marcussen, Elsa B., Germeten, Elsa, Ness, Einar. Rapport am forsoket med filmundervisn pa Ruselokke Skole, 1956. [Report on an experiment with film teaching in Ruselokke School, 1956.] Oslo, Norges Almenvitenskapelige Forskningsrad, [Norwegian Popular Science Research Council], 1957, n.p.

A report on an experiment in film teaching among 300 pupils aged 12-13 in an Oslo elementary school. After an introduction about film education abroad, the report describes the pedagogical methods and the materials used in the experiment. It gives the evaluation of two film experts and a group of teachers as to the methods and the results. The results of two questionnaires issued to the children during the experiment are also published, giving an indication of the extent of cinema-going among the children, their film preferences, and their attitudes before and after the film-teaching experiment.

360. Menžinskaja, Ju. Kino kak vid massovoj raboty s det'mi. [The cinema, as an aspect of collective work with children.] Pedagogical Encyclopaedia, published under the direction of A.G. Kalashnikov, with the assistance of M.S. Epštejn, vol. II: The Cultural Worker. Moscow, 1928, p. 542-548.

The article consists of four parts: (1) the educational rôle of the cinema and the immediate problems concerning work with children in the field of the cinema; (2) the organization of film sessions for children; (3) preparatory work and (4) the spectacle and the repertoire.

Mention is made of the extra-curricular methods of using the cinema for educational purposes employed during the early stages of the system of Soviet public instruction, when special children's performances were organized with the aid of specialized educators. The latter advised on the choice of the most suitable films from an educational point of view, bearing in mind the topical interest of the subjects. They then collected material likely to illustrate the subject of the film to be screened(posters, drawings, photographs and printed material) for display in the foyer of the cinema and as a basis for games, songs and recitations with children before they were shown the film. In front of the exhibition stands they held discussions with the children in order to prepare them for better assimilation, feeling and understanding of the film content. In the cinema itself the projection of a silent film was accompanied by an explanation or a recitation given by a suitably trained educator.

The distribution of tickets for these educational sessions was made in a systematic way by the schools, children's organizations, and "Pioneer" groups. The school groups attended cinema performances under the direction of their teachers, instructors or parents. The most active elements among the young spectators became the voluntary helpers of the organizers.

361. Mikakawa, Kikuyoshi, and Hoshino, Choshaku. Eiga Kyoiku no Riron to Jissai. [Principles and practice of film education.] Tokyo, Koseikaku, 1931, 373 p.

Part I: A view of the Cinema Era

1. Movement towards a "cinema civilization".
2. Education and mechanical aids.
3. Strength of the motion-picture industry.
4. Reliance of education on the motion-picture industry.
5. Practical measures against harmful film-viewing.

Part 2: Principles of Film Education

1. What is the educational film?
2. The field of film education.
3. School education and films shown at school.
4. Social education and problems of the cinema.
5. Present conditions of film education in Japan.
6. Film education in the future.
7. The cinema and children's health.
8. The bad cinema and educational counter-measures.

362. Mirams, Gordon. More Movies Suitable for the Whole Family. In: New Zealand Family Doctor, Auckland, 3 (1), January 1959, p. 28-30.

The author, who has served as Film Censor for New Zealand, shows how official censorship selects films suitable for children. Such films include, in particular, British productions by "Children's Entertainment Films" and by the Children's Film Foundation, as well as an increasing number of films in which cuts have to be made to eliminate scenes and shots which might bore or frighten children. With the aid of various examples, the author shows how certain scenes, which could be considered harmless for adults, cannot be screened before children as they were produced. It is necessary to set up in New Zealand a centre for children's films (in accordance with the recommendations of the International Centre of Films for Children in Brussels), which would perform a great service to the production, import and distribution of good children's films, and to study and research in this field.

363. Mohrhof, Siegfried. Die Filmdiskussion und die Jugendgruppe. [Film discussion groups and youth clubs.] In: Film-Bild, Ton, Munich, VI (8), November 1956, p. 33-47.

Some considerations on film discussion groups for young people: educational needs, themes for discussion (lack of realism, the pseudo-problems and aesthetics of the cinema), and factures of collective psychology which the organizer should take into account; practical problems to be solved in the interests of well-organized discussions.

364. Mohrhof, Siegfried; Haase, Ulrich; Winkler, Gerd and Brudny Wolfgang. Filmgespräche mit Jugendlichen. Beiträge zur Methodik und Praxis der Jugendfilmarbeit. [Film discussions with young people. A contribution to methods and practice in youth film activities.] Munich, Institut für Film und Bild in Wissenschaft und Unterricht, 1957, 52 p.

Considers the value of organizing discussions among young people and the methods likely to bring the best results. Well directed discussions enable the participants to acquire more objective standards of film appreciation and stimulate thinking about problems treated in films. Haase summarizes the principles of good film discussion and offers suggestions for advance preparation by discussion leaders. Several pedagogical points of view are considered.

Winkler explains how a film can be analysed dramatically and cinematographically. Mohrhof reviews the various types of persons who take part in film discussions, the difficulties of getting a discussion started, and the aids available to the discussion leader. Brudny discusses how young people experience a film at different ages, and links this with his ideas on the importance of film discussion among young people. A short bibliography on the art of leading a discussion is included.

365. Mura, Antonio. Il film nell'educazione dei giovani. [The film in education for young people.] In: Ufficio Cattolico della Educazione, Bolletino, Rome, X (7), July 1958, p. 249-253.

A synthesis of problems related to the cinema and children. The artistic taste and poetic sense of the child are not sufficient to enable him to judge a film correctly. The task of the teacher is to prepare the child to judge a film "firstly by educating him morally and aesthetically, then, if it should be necessary, by keeping him at all costs away from harmful films".

366. Oietti, Pasquale. Immunizziamo i ragazzi dal cinema. [Let us immunize children against the cinema.] In: Maternità e infanzia, Rome, (5-6), May-June 1951, p. 37-39.

A summary of discussions. The author advocates film education for children, i.e. a psychological solution to the problem rather than one involving such external methods of coercion as censorship or restrictive legislation.

367. Peres, B. Revanš 1930. [Revenge.]
Kandirin, B. Paška 1931. [Pachka.]
Muarav'ev, I. Ja ne lamen'kij. [I am not small.]
Kister, G. Otčajanyj batal'on 1934. [The brave batallion.]
Moscow, Directorate of Cinematographic Installation Services of the Sovnarkom of the RSFSR. (Monographs on Children's Films).

These brochures concerning the above children's films were published at the time the films were issued, for use by children's cinemas and schools.

Each brochure gives: (1) the credit titles of the film; (2) the subject; (3) the content; (4) an evaluation of the film; (5) suggestions for the arrangement of the foyer of the cinema (in accordance with the title of the film), slogans, posters, photographs from the film; (6) documentation for the reading rooms: a list of books relating to the film, ideas for work concerning these books; (7) ideas for the organization of children's collective games related to the subject of the film; (8) documentation for the educator and his work for and with the children: poems, songs, ideas for playlets on the subject of the film; (9) a subject diagram of the educational work with children prior to screening; (10) general subjects for lectures or discussions before the presentation of the film to the children; (11) characteristics of the commentary accompanying a silent film; (12) suggestions for work following the screening of the film.

Such brochures were published regularly for several years.

368. Peters, Jan M.L. Experiences and Ideas on Film Teaching in England, Western Germany, France, the United States of America and the Netherlands. The Hague, Institut Film en Jeugd, 1957, 63 p. (stencilled).

A report prepared for an international conference on film education (Amsterdam, November 1957), which examines in detail the principles applied in film education in each of the countries concerned, namely; main considerations on which the need for film education is based; the concept of film education; the age at which such education should begin; the advisability of film education as a school or out-of-school activity. A study of methods and aids utilized in film education, in connexion with the age of the pupils, the place which such education may be accorded in the curriculum, etc. An indication of the methods used in various countries to train the necessary teaching staff. A short bibliography.

369. Peters, Jan M.L. The necessity of learning how to see a film. In: Audio-Visual Communication Review, Los Angeles, III (3), Summer 1955, p. 197-205.

Film may be considered a language in the sense of a linguistic system. The potentialities of the visual language to stimulate perception, imagination, ideas, thought, feeling and desire are discussed. It is pointed out that to experience these benefits, the spectator must learn to understand the film language. The film can be a valuable aid to the teacher in helping pupils to experience and visualize the world and to familiarize themselves with given subjects.

370. Reed, Stanley. Film Appreciation as a Classroom Subject. London, British Film Institute, n.d., 11 p. (stencilled).

The necessity for film education and the difficulties to be overcome (e.g. the training of teachers) are stressed. A plea is made for the introduction of film lessons in school, and different methods which could be applied are proposed; the discussion method, instructions on film technique, writing of scenarios, and the making of short films by the children themselves. Several practical hints on how to obtain suitable films and other aids are given.

371. Rosenthal, Newman H. Films in our Lives: An Approach to Film Appreciation. Melbourne, F.W. Cheshire, 1953, 68 p.

The film can be said to have a real future only if the public receives satisfactory film education. The need for film education is stressed, and a survey of film history, principles of film technique and the process of film production are presented, as well as several suggestions about the teaching of critical film appreciation in school.

372. Santinello, Giovanni. Il cinema nella scuola come mezzo didattico ed educativo. [The cinema in school as a didactic and educational aid.] In: Cinema e Scuola, Treviso, 12 June 1952, p. 21-26 (special number).

A study of the possibilities of didactic cinema and of the use of fictional films as elements in the education of children and adolescents. If the teacher prepared the child to see, understand and judge a film, it would considerably reduce the disadvantages caused by the passive nature of film entertainment.

373. Schubert, Klaus. Das Filmgespräch mit Jugendlichen: Grundsätliches und Praktisches. [A theoretical and practical guide to the organization of film study circles for young people.] Munich-Basle, Ernst Reinhardt Verlag, 1957, 44 p.

This work is intended for the organizers and promoters of film study groups, particularly those in schools and youth clubs. The introduction deals with the theoretical importance of film discussions as teaching methods, and is followed by observations on the choice of films to be studied, and the preparation and organizations of discussion. The discussion should lead to a critical appreciation of the relationship between the film and reality and of its technical and aesthetic qualities. Suggestions for the conduct of discussions, and an account of the general educational value, the dangers and the limits of film discussions.

374. Sciascia, Ugo. La nostra azione. [Our action.] In: Stampa, cinema, radio per ragazzi, Rome, n.d., p. 79-83.

Contact between young people and the modern cinema is responsible for increasing mental and moral unrest. Consequently, it is necessary to develop in children a suitable critical sense, and to take steps to provide them with special films and cinemas.

375. Sekino, Yoshio. Eigo Kyoiku no Riron. [Principles of film education.] Tokyo, Shogakkan, 1942, 430 p.

1. Principles of cultural films.
2. Principles of film education
   Chapter 1: Tracing the development of film education.
   Chapter 2: The advance of film education.
   Chapter 3: Problems of learning through films, and films for school subjects.
   Chapter 4: Problems of film education outside schools, and screenings in the school auditorium.
   Chapter 5: The establishment of children's films.
   Chapter 6: The place of film appreciation in the field of education.

376. Seton, Marie. The Film as an Educational Force in India. New Delhi, Ministry of Education, 1956, 41. (Culture in Education series, 3).

A series of lectures:
1. The subjects and the films.
2. General reactions to film appreciation.
3. The educational value of specific films.
4. Experiments with children and villagers.

377. Shoemaker, Francis ed. Communication Arts in the Curriculum. In: Communication and the Communication Arts, ed. by Francis Shoemaker, New York, 1957, p. 111-119.

An analysis of the pedagogical implications of Susanne Langer's theories ("Philosophy in a new key" and "Feeling and form"). Man conquers the world through symbols which complete the blanks in his experience and through which he assimilates other people's experiences. Susanne Langer makes a distinction between discursive and non-discursive symbols, both of which are essential in the child's education towards adulthood. Films should belong to the syllabus of schools as they bring us in contact - along the non-discursive way - with aspects of life which cannot be approached through other symbols.

378. Society for the Study of Film Education in Japan. Eiga Kyoiku no Kiso Chishiki. [Fundamental knowledge on film education.] Osaka, 1930, 348 p.

Part I deals with Problems of Film Education. Chapters include Furyoji to Eiga tono Kankei [Relations between delinquent children and the film], by Seisuke Fujimura; and Jido no Kogyo-eiga Kanran Mondai to Eiga Kyoiku [Problems of children's film-viewing at theatres, and education by the film], by Tatsuo Inada.

379. Stückrath, Fritz (et al.) Arbeitshinweise für Jugendfilmclubs. [Suggestions for film clubs.] Achen, Verband der deutschen Filmclubs e. V. - Jugendreferat, (1), September 1956, 56 p.

A series of directives and practical suggestions concerning film education. Articles by Fritz Stückrath (Der Film als Bildungserlebnis der Jugend); Siegfried Mohrhof (Die Arbeit in der Bundesrepublik). A list of recommended films, film criticisms, remarks on the programme of a course in film appreciation, etc.

380. Tarroni, Evelina. Spettacolo, tipo, e metodologia dei cineclubs per ragazzi. [Programmes, type and methodology of film clubs for children.] In: Cineclub per ragazzi, Rome, 1957, p. 73-80.

A paper presented during the study session on children's film clubs (Rome, 23-25 April, 1956).

The methodology of children's film clubs should differ from that of clubs for adults. Referring to results of an inquiry carried out for the Pedagogical Institute on the tastes and behaviour of children with regard to the cinema, the author distinguishes two groups of spectators (8-12 year-olds, and 12-17 year-olds), for which he outlines a methodology to be used in discussions and in the selection of films.

381. Tol', B.H. Primenenie kino vo vneklassnoj rabote školy. [The cinema and extra-curricular school activities.] In: Gercen Institute of Pedagogy, Scientific notes, Leningrad, VIII (1), 1953, p. 46-82.

In the introduction, a general view of the rôle played by the cinema for young people in the life and education of children and adolescents is given. Important documentation is presented, based on the Soviet and foreign press. Using extracts from the American, English and Greek press, the author presents a critical examination of the influence of Hollywood film production on young people.

The author stresses that it is important for teachers and instructors among the "Pioneers" to be initiated into film work at school and to have assimilated the principles of film "grammar".

Descriptions of the different types of film activity at school demonstrate the varied nature of this work as carried out in Leningrad. Films are used in conjunction with touristic and sporting activities of young people. Films also facilitate their understanding of all aspects of art: theatre, painting, sculpture, music, etc.

The question of integrating film into the syllabus is raised: pupils must learn to know the film classics in the same way as the classic works of literature.

Different extra-curricular ways of using films in Soviet schools are described.

382. Tröger, Walter. Beispiel einer Filmanalyse für Jugendliche: "Das Geheimnis der Schwester Angelika". [An example of film analysis for young people: "The Secret of Sister Angelica".] In: Jugend und Film, Munich, (2), 1957, p. 17-28.

An analysis of a thought-provoking film, indicating questions which might serve as subjects for a film discussion with adolescents. In each instance, the author endeavours to explain what it praiseworthy or reprehensible in the actions and motives of the film's main characters.

383. Urickij, N.Z. Kino vo vněklassnoj rabote. [The cinema and extra-curricular activities.] Moscow, Utchpedgis, 1954, 120 p.

A manual of methods for the educational use of films with State school pupils between 12 and 17 years of age.

Chapter 1 gives a general view of non-documentary films and discusses films preferred by young people.

Chapter 2 explains the rôle and range of Soviet films in the political education of the young. Observations made by teachers, and the pupils' viewpoint concerning the place of the cinema in their existence, are presented. The material collected gives concrete and abundant information on the tastes and interests of Soviet pupils with regard to films.

Chapter 3 describes different ways of utilizing films in extra-curricular activities and shows to what extent the rôle of the teacher is varied and responsible. He must control the children's cinema-going habits, organize collective outings, and prepare school cinema performances. He must familiarize himself with the films prior to screening in order to be able to arrange film programmes according to the age of the spectators. A school film performance is not limited to a simple screening, but a whole series of educational activities are attached to it, and meetings with well-known personalities have here an important place.

Finally, the activities of cinema clubs, which enable pupils to familiarize themselves with film techniques and art, are described and programmes of cinema clubs are also given.

This work, which describes actual experience in Moscow schools, is intended for a wide range of educators. The annex includes a catalogue of the children's film library up to 1 January 1954, and a bibliography of works relating to films.

384. Verdone, Mario. Alcune esperienze al estero. [Some foreign experiments.] In: Cineclub per ragazzi, Rome, 1957, p. 125-133.

A paper presented during a study session on film clubs (Rome, 23-25 April 1956), dealing with foreign experiments in the screening of films for children; some useful comments on the direction of Italian activity in this field.

385. Zöchbauer, Franz. Kontrolluntersuchungen über den Erfolg filmischer Erziehung. /Control investigation of the success of film education./ In: Jugend und Film, Munich, December 1956, p. 1-8.

A questionnaire on the cinema was given to 3,000 pupils of a boys' primary school in Salzburg, some of the questions being repeated one year later to 165 pupils of the highest grade in the school. These pupils had meanwhile received film education; several suitable films had been screened, and had been expertly introduced and then discussed. A comparison of the two inquiries showed that film education appears to have had some influence on the frequency of cinema attendance, hero-worship of film stars, critical attitudes vis-à-vis the film content and interest therein.

In the first survey, 85 per cent of the children stated that the cinema had taught them how to behave when with other people; only 55 per cent corroborated this statement during the second survey. At the time of the first investigation, the frequency of the children's visits to the cinema amounted to 2.1 per month; it rose to 3.2 at the time of the second inquiry (including additional visits to specially organized school film performances). In the first survey, 60 per cent stated that they went to the cinema to see a certain actor; in the second inquiry this figure had dropped to 26 per cent. At the beginning only 33 per cent were guided in the selection of films by critiques; this figure rose to 63 per cent in the second survey.

See also: nos. 13, 15, 19, 37, 41, 56, 58, 65, 66, 71, 96, 106, 127, 150, 177, 193, 212, 220, 233, 237, 241, 250, 296, 300, 304, 307, 392, 398, 414, 415, 447, 448, 453, 456, 460, 461, 463, 464, 465, 466, 467, 468, 469, 472, 473, 474, 475, 477, 478, 481, 482, 483, 487, 490.

(c) PRODUCTION AND DISTRIBUTION OF CHILDREN'S FILMS: SELECTION OF SUITABLE PROGRAMMES FOR CHILDREN AND ADOLESCENTS

386. Basdevant, André. Cinéma et éducation. /Cinema and education./ A paper presented at the Second International Congress of Filmology, Paris, 1955.

Some considerations on the technical, administrative and financial problems posed by the use of recreational films for educational purposes.

387. Bauchard, Philippe. The Child Audience. Paris, Unesco, 1952, 198 p.

A survey of the influence of press, film and radio on children in: Belgium, France, Germany, Great Britain, Italy, Japan, Mexico, Sweden, Switzerland, Turkey, the United States of America and Uruguay.

Chapter 2, dealing with "Films for Children, includes the following sub-headings: Production; Organizing performances for children; Children's reactions; The film and juvenile delinquency. The author concludes that in the few countries where an effort has been made to produce films specially intended for children and to organize cinema clubs and performances for children, results appear to have been most encouraging. This does not alter the fact that enterprises such as these at present affect only a very small percentage of children, and that even the children who attend the special performances continue to see a large number of films for adults. Inadequacy of production and impediments in the way of free trade in films are two of the main current obstacles to the development of films for children.

388. Bertin, Giovanni M. Cinéma et éducation sociale. /Cinema and social education./ A paper presented at the Second International Congress of Filmology, Paris, 1955.

Some brief considerations on the social and psychological aspects of the cinema, followed by an outline of influential conditions which education films should meet. A pedagogical criticism of the neo-realist film.

389. Boldyreva, L.A. Kinožurnal "Pioner" i ego rol' v komunističeskom vospitanii detej. /The cinema-journal "Pioner" and its rôle in the communist education of children./ Diploma thesis prepared under the direction of Professor G.M. Boltjanskij, 1949, (manuscript).

The problems facing the Soviet people in the education of the young generation.

The rôle of the documentary cinema-journal "Pioner" in the education of children.

Characteristics of its contents: variety of subjects drawn from life, political topicality and pertinence and a gradual tendency toward deeper subjects. The journal deals with children's studies and work, their leisure and games, travel, and their most interesting artistic activities. It also includes a series of studies devoted to the great men of the Soviet Union, and other series devoted to popular science, art, and general knowledge. Each series is based on a clearly defined selection of subjects.

A detailed examination of the various stages in the growth of "Pioner" and its operation before, during and after the war (e.g. special programme characteristics during the war: sequences showing patriotic activities of children during the last World War, and the rôle played by the Pioneer organizations.

Analysis of technical problems: rules and principles for the production of a documentary cinema-journal for children. The subjects are treated in the most accessible forms, i.e. essays and short stories.

There is a detailed study of the art of preparing a film commentary.

390. Caldana, Alberto. Il film per ragazzi al festival di Venezia. [Children's films at the Venice Festival.] In: Ragazzi Aspiranti, Rome, (9-10), 1950, p. 399-403.

An account, with commentaries, of the Venice Film Festival for Children. Analysis of the films presented.

391. Ciampi, Antonio. Aspetti economici della produzione di film per ragazzi. [Economic aspects of the production of films for children.] In: Lo Spettacolo, Rome, VI (4), October-December 1956, p. 19.

The positive solution to the problem of the "youth-cinema" relationship lies in the production of films which meet both cultural and recreational needs at the same time, because these films are seen not only by young people but also by adults of little education who wish to improve themselves. The future depends on the spirit of initiative and the element of risk taken by private firms, which need financing over longer periods and on better terms, a guarantee of wide distribution over the main Italian circuits, and foreign exploitation, since the Italian market cannot support the cost of films of a certain artistic standard.

392. Cochin, Marcel. Etude d'un programme de films pour la jeunesse minière. [Study of a film programme for young miners.] In: Education et cinéma, Paris, I (6), July 1956, p. 385-390.

The young miner between 19 and 20 years of age visits the cinema frequently and prefers films about cowboys, Tarzan, crime, and films with a pronounced erotic element. The programme of ciné-clubs is too intellectual for this type of public. Because of their modest intelligence, emotional deprivation and life of hard work, they seek security in the cinema in the anonymous mass of their companions. The film interests them in so far as it demands neither physical nor mental effort, and to the extent that it affords oblivion, escape and amusement - the fulfilment of their dream life. But their film appreciation can be developed, first of all by helping them to recognize the more positive aspects of the films which appeal to them.

393. Dawson, Marjorie Granger. The Children's Film Library and Special Children's Programmes. New York, National Children's Film Library, n.d. 38 p.

A survey of the activities and working methods of the Children's Film Library in New York, containing a list of films suitable for children. A short description, and the result of the "Wiggle Test", is given of each film.

394. Edinburgh Film Festival, 1955. Making Films for Children. (A report on the Conference held during the 1955 Festival) Edinburgh, Edinburgh Film Festival, 1955, 31 p.

Addresses delivered at the Conference by Mary Field, Patricia Latham, Brian Salt, Jan Choyce, Ernest Welton, George Singleton, J.K. Stafford Poole and M. McIntosh, with summaries of the discussions which followed the addresses.

Topics included "General Principles of Production", "Scripting", "Direction", "Selection", "International Distribution and Exhibition".

395. Field, Mary. Good Company. London, Longmans, Green & Co., 1952, 192 p. (Italian edition: Il film per ragazzi in Gran Bretagna, Rome, Ed. dell'Ateneo, 1952).

Describes the development of the production of children's films in the United Kingdom and discusses the requirements of such production. This demands, among other factors, special film techniques; particularly simplicity and clearness. Details of the reception accorded these films abroad and of the economic aspects of production, and a list of all films produced, are given.

396. Gastaldi, Enrico. Caratteristiche del film per ragazzi. [Characteristics of the film for children.] In: Rivista del Cinematografo, Rome, XXV (4), 1952, p. 6-8.

The author argues that the children's film should divert without prejudicing education, captivate without distortion and instruct without boring. The child is full of imagination and curiosity: consequently the most suitable films for children would be on the one hand fairy tales - to meet his imaginative needs - and on the other hand films of human character and documentaries, to satisfy his curiosity about life.

397. Gastaldi, Enrico. Il cinema e i ragazzi. [Cinema and children.] In: Rivista del Cinematografo, Rome, XXIII (1), January 1950, p. 12-13.

It is necessary to produce films adapted to the age of the spectators, and to show them in special cinemas.

398.Gel'mont, A. Kino kak Faktor Vospitanija. [The cinema as a factor in education.] In: Courier of Culture, Moscow, (5), 1927, p. 9-21.

This article was written at a time when the cinema for children in the Soviet Union was in its early stages. Few films for children were in existence and children saw mainly films for adults which taught them little, if they were not actually dangerous.

Details are given of measures taken to mitigate the harmful influence of the cinema by (1) limiting the admission of children; (2) educational censorship of films, entrusted to Public Instruction bodies; (3) the organization of collective visits to the cinema for children under the direction of the school or "Pioneers" organization; (4) day nursery and activities for children in the foyer of the cinema while adults attended the screening; (5) organization of special children's matinées.

At the same time production of a cinematographic repertoire of good educational value was started and the bases of cinematographic working methods with children were seriously studied. The work plan included (1) the study of the young spectator; (2) the training of educators specializing in the cinema; (3) the organization of an experimental educational cinema.

399.Gerstenberger, Magdalena. Jugendfilmstiftung. Ein praktischer Versuch. [A practical experiment in film-making for children.] In: Jugend und Film, Munich, (2), 1957, p. 29-36.

Faced with the shortage of good films for children, an attempt was made to adapt an adult film by the deletion of certain scenes, the addition of new scenes and the substitution of a narrative commentary for parts of the original dialogue.

400.Giraud, Jean. Les festivals mineurs de Venise en 1953. [Children's films at Venice, 1953.] In: La sauvegarde de l'enfance, Paris, IX, September 1954, p. 669-679.

A study of the results of the Fifth Festival of Children's Films and the Fourth Festival of Documentary and Short Films, organized in Venice from 11-19 August 1953. Criticism of the films presented, together with some considerations on the conditions which should be met by children's films, and criteria for appreciation.

401.Giraud, Jean. Les festivals mineurs de Venise en 1954. [Children's films at Venice, 1954.] In: La sauvegarde de l'enfance, Paris, X, April 1955, p. 337-345.

Criticism of the children's films, documentaries and short films presented at the Venice Festival, from 6-17 July 1954. It is difficult to classify films as "didactic", "cultural" and "entertainment". Production of films for children remains stationary; comparison should be made between those produced in the West with those made elsewhere, and more account should be taken of the results of scientific surveys.

402.Graziani, Cesare. Il cinema e teatro per ragazzi. [Cinema and theatre for children.] In: I Servizi dei Ragazzi, Rome, n.d., p. 52-59.

What should be the attitude of teachers towards films for children? There is a need for special children's films.

403.Hills, Janet. Children's Films. In: Sight and Sound, London, 21 (4), April-June 1952, p. 179-181, 185.

Published as a consequence of Henri Storck's "The Entertainment Film for Juvenile Audiences", (see no. 423). The merits and shortcomings of a number of children's films produced in the United Kingdom are discussed, and views on the desirability of the production of special children's films, the aesthetic value of a film in the eyes of a child, the representation of good and bad characters, the appearance of children and adults as leading actors, etc. are developed.

404.Hoel, N. Barn og film. [Children and film.] Oslo, Tiden Norsk Forlag, 1938.

This is a study of the films shown to Norwegian child audiences in the nineteen-thirties, an analysis of the various types of films, examples of their effect on the children, and suggestions for better programmes for children.

405.Juez Vicente, Julian. La producción de películas para niños. [The production of films for children.] Madrid, Consejo Superior de Investigaciones Científicas, 1951, 24 p. and: Revista Española de Pedagogía, Madrid, (34), April-June 1951, p. 341-359.

A systematic and well-documented study, in six chapters, of the characteristics and conditions of cinema for children. Concludes with an examination of European production of this type, with particular reference to six countries.

406.Kister, G.A. Detskij kino-teatr. [Cinema for children.] Moscow, Publication of the Central Office for the Artistic Education of Children, 1936, 55 p.

This work reflects the results of experiences during the nineteen-thirties, concerning the functioning of the cinema for children. Forty-six such cinemas, catering for 30,000 children per month, existed in the Soviet Union at that period.

Chapter 1 discusses fundamental principles for the functioning of a cinema for children.

Chapter 2 defines the film repertoire for children, i.e. mainly films on the life of children, plus a certain number of films for adults, suitable for children.

Chapter 3 attempts to show the characteristics of publicity for children's films (posters, hoardings, trailers, broadcasts, etc.).

Chapter 4 describes the setting-up and the equipment of a children's cinema.

The book gives details of a preparatory work programme with children prior to the projection of the film: music, sketches, exhibitions, etc.

Chapters 5, 6, 7 and 8 explain to children how a film is made, thus awakening their interest in film art.

Chapter 12 lists methods of presenting a film to children.

A list of songs and recitations, relating to given films, as well as different texts on the cinema, are included in an annex.

407. Kulik, Adam and Wróblowa-Koblewska, Janina (rapporteurs). Deuxième concours international du film récréatif pour enfants. Compte-rendu et premières déductions. [Second international competition of children's entertainment films. Report and preliminary findings.] Warsaw, Polish Head Office of Cinematography, 1957, 27 p. (stencilled).

This competition was organized in Warsaw from the middle of February to the first week in June 1957, by the Polish Head Office of Cinematography in collaboration with the International Children's Centre and René and Bianka Zazzo who had conducted a similar competition in Paris during 1953-1954 (see no. 432). Answers were sought to the following questions: Which films please children and why? Are preferences related to age and sex and if so, how? What are the typical reactions of children to films which they like and which they dislike? 121 films from 19 European and 2 Asian countries were received from which 60 were selected and shown to 1,500 primary schoolchildren divided into two age-groups (7-9 and 10-12 years). Each of these contained approximately 55 per cent boys and 45 per cent girls. Their votes were cast immediately after each performance. By means of special equipment the children's reactions were registered.

The preliminary findings largely confirmed the results of the Paris experiment. However, during the latter it was found that differences in film appreciation between children of the two sexes decrease with rising age, whereas the Warsaw experiment indicates a contrary tendency.

408. Lahy-Hollebecque, Marie. L'enfant au royaume des images: essai sur le cinéma et les jeunes. [The child in the kingdom of images: Essay on the cinema and children.] Paris, Union rationaliste, 1956, 187 p.

A description of a 35-year-old struggle to arrive at good recreational films for children, and the requirements such films should meet in relation to the age and maturity of the child. Several suggestions regarding the production of children's films are made. A scenario of a typical children's film is given as an illustration.

409. Lavies, Hanns-Wilhelm. Ergebnisse der amerikanischen Untersuchungen: Film und Jugend. Part I: Unesco Fragebogen über Unterhaltungsfilme für Jugendliche; Part II: Jugendliche Straffälligkeit und dramatische Unterhaltung. [Results of American inquiries into cinema and youth: Part I: Unesco questionnaire on recreational films for young people; Part II: Juvenile delinquency and dramatic entertainments.] In: Deutsches Institut für Filmkunde, Mitteilungen, Wiesbaden-Biebrich, (17), January 1953, 36 p. (stencilled).

The first part is devoted to the work of the National Children's Film Library Committee in the United States of America. Detailed exposition of the following points: conditions which should be met by a film for children; the need for specially produced films for children; principles to be applied to the production of films for children; is it necessary to take into account the fact that children cannot understand certain technical processes; the financing of the production of children's films; organization of film shows, etc.

The second part contains the German translation of Motion Picture Association of America. "Juvenile delinquency and dramatic entertainment", 1950.

410. Lhotsky, Jaromir. Möglichkeiten und Grenzen des Märchenfilms. [Possibilities and limitations of films based on children's tales.] In: Film, Jugend, Schule, Gelsenkirchen, July 1954.

A study of the educational possibilities and of the disadvantages of films based on tales. On the basis of inquiries carried out by Charlotte Bühler, the author examines how the child's reasoning and imagination may be linked to the characteristic possibilities of the cinema. The author analyses the commonest objections to films of this type, and categorically rejects films based on children's tales, interpreted by actors in costume.

411. Liehm, A.J. "Des amis inséparables" et certains problèmes du film pour enfants. ["Inseparable friends", and some of the problems of films for children.] In: Les nouvelles littéraires, Paris, IV (2), 1954.

In an article written on the occasion of the showing of the Soviet film for children "Inseparable Friends", the author says that this film has certain positive aspects from which the producers of children's films might draw inspiration: its actuality, its illustration of the mutual bonds between the child's and adult's worlds, and its ideological depth. But it also has certain artistic shortcomings - in particular, an insufficiently developed scenario - which should be avoided.

412. Menzel, Josef. The Writer and the Children's Film. In: Film et Doba [Film in our time.] Prague, 113-115 (3-4), 1955.

The author, who works in the Czechoslovak Studio for Children's Films, relates his experience in collaboration with novel-writers and scenario writers.

A scenario intended for children should be based on real life, the heroes should be human beings.

The defects of films for children are not always attributable to the shortcomings of their authors but also to the actions of the supervising authorities of the producing organization which often transform the works of authors into amorphous and lifeless products.

It is necessary to find new themes and new scenario writers for children's films.

413. Mirams, Gordon. Films for Children. In: Education, Wellington, New Zealand, (1), February 1956, p. 59-65.

A critical inquiry into the New Zealand project of organizing regular cinema programmes specially designed for the entertainment of children, based largely on the work and experience of the Children's Film Foundation, London. Particular reference is made to the unusual censorship certificate employed in New Zealand whereby the Government Censor officially recommends selected films as being "particularly suitable as family entertainment".

414. Municipal Council of Deputies and Workers of Kiev. Iz opyta raboty kino-teatra dija detej im. Čapaeva. [Experimental data concerning the functioning of the Kiev children's cinema.] Kiev, Executive Committee of the Municipal Council of Deputies and Workers of Kiev, 1956, 18 p.

A report of the functioning of a children's cinema at Kiev, opened in 1943, with seating for 218 persons in winter (630 in summer). In 1955 some 1,500 performances were organized and were attended by 215,000 children. The work is illustrated by numerous photographs giving an idea of the installation of the cinema and the different aspects of work with children.

This work was done in close co-operation with the schools; teachers belong to the cinema council and participate in the preliminary work with the children and at school following the screening. Active elements among the children take part in the organization of the matinées.

The aim of this book is to show a typical form of extra-curricular film work organized by a cinema, with the active participation of teachers.

415. Nath, Mahendra. Clean Slates. New Delhi, Children's Film Society, 1959, 20 p.

A report on the development of the children's film movement in India. It gives a brief chronological account of what has been accomplished in various States as well as in the capital, and includes a list of the films which have been produced, adapted, and "dubbed".

416. Paramonova, K. Nekotorie voprosy razvitija detskoj kinematografii. [Several aspects of children's films.]
V Zaščitu Romantiki. [Defence of romanticism.]
In: Cinema Art, Moscow, (9), 1952; (5), 1953.

The author discusses the problems which she considers the most important in the field of children's films in the post-war period. The article deals with the traditions of Russian children's literature and its relationship to the children's cinema. The author feels that the two most important elements in these two fields are the authenticity of conflicts, the vitality of the characters and the clearness of the subject and composition, not forgetting questions of immediate interest and entertainment value which are of equal importance. Numerous examples of recent successes and errors in children's films are cited. In the second article, it is stated that one of the most important educational tasks is the initiation of children into the romanticism of brilliant feats in the service of the people. To enable the children to become true builders of the future, their faculty of drama and fantasy must be cultivated and they must be taught to transform this dream into reality by means of examples from life.

On the basis of this conception of children's films, the author analyses and criticizes the faults of Zuravlev's film "The Inseparables" as being faults which are typical of a whole series of children's films, e.g. limited psychology, lack of initiative in children, excessively didactic manners, etc.

Braun's film "Maksimka" is cited as an example of a successful film, with "complete" and interesting characters. Conclusions arrived at are that fewer words and more vivid action are needed to show the character of the protogonists, that greater clearness is required in the statement and solution of important educational problems, and that care should be taken to avoid excessive didacticism which renders a film tiresome.

417. People's Commissariat of Instruction of the RSFSR. *Detskoe kino*. [The cinema and children.] Moscow, Teakino Press, 1930, 80 p.

Realizing that the cinema is a powerful means of education, the Direction of Social Education of the Peoples' Commissariat of Instruction published this collection with a view to drawing the attention of teachers, extra-curricular workers and the general public to the usefulness of developing the cinema to the maximum in the education and instruction of children, and with a view to stimulating specialists of children's educational and school films in the production of good films for these purposes.

The collection contains instructions and directives (in use at the time of publication) concerning the organization, theory and methods governing the setting-up of school cinemas in the RSFSR; rules concerning the scenario and the presentation of school films; educational analysis and evaluation of a certain number of existing children's films; information concerning problems of technique, and 16 mm. films for children in the Soviet Union and abroad.

418. Petrucci, Antonio. *I film educativi e i film per l'infanzia*. [Educational films and films for children.] In: Actes du Congrès international sur la presse périodique, le cinéma, et la radio pour enfants, Milan, 19-23 March 1952. Milan, A. Giuffrè, 1953, p. 117-120.

It would be appropriate, though difficult, for the different types of spectacle to correspond to the different phases of the child's evolution; the effectiveness of legislative measures which are purely repressive is called in question; the Government should take action to promote the production and import of films specially addressed to children.

419. Pradella, Giulio. *Il film per ragazzi*. [The film for children.] In: Venezia 1950, Rome, Directorate of the Venice Festival, 1951, p. 35-72.

A country-by-country history of film production for children, followed by a list of children's films.

420. Rondi, Gian Luigi. *Il cinema e i ragazzi*. [The cinema and children.] In: Ragazzi d'Oggi, Rome, III (3), May, 1951, p. 13-18.

The important influence of the cinema upon children. Collection of the laws of various countries on children's films. Preventive and legislative measures to be adopted in Italy with regard to the production of children's films.

421. Sacchetto, Aleardo. *Il cinema e la scuola*. [The cinema and the school.] Rome, ARTE, 1951, p. 23.

Children's cinema, without overtly moralizing, should set before the child a life which is optimistic and calm, governed by the high concepts of honour, knowledge, patriotism, the family and God.

422. Salvi, Giovanni. *Ragazzi al cinema*. [Children at the cinema.] In: Cinema, Rome, (108), 30 April 1953, p. 221-223 (new series).

The author refers to an experiment in children's cinema carried out in the first months of 1953: "Children's Film Week", in which the participants showed particular interest in films specially intended for children.

423. Storck, Henri. *The Entertainment Film for Juvenile Audiences*. Paris, Unesco, 1950, 252 p.

A survey of the production and distribution and exhibition of films for children in a number of countries, and a study of the composition, needs, and tastes of the juvenile audience. The influence of films on young people's sexuality and on juvenile delinquency and the extent to which the film stimulates fear are considered; it is felt that children's films should not attempt to conceal all violence, but should portray it with moderation. Children's reactions to films should be studied by direct observation, through discussions, interviews, questionnaires, letters, intra-club bulletins, exercises, drawings, stories, collective games, and memory and opinion tests. The need for careful interpretation of results is stressed. The requirements to be met by films in relation to children's interests are considered, as well as technical problems of film production for young people, and the financing of such productions. Includes a list of specialists and associations, lists of films suitable for children, and a bibliography (53 references).

424. Tarroni, Evelina. *Il film ricreativo per l'infanzia*. [The recreational film for children.] In: Indice d'Oro, (10), October 1953, p. 300-303.

The problems of children's literature and the production of children's films compared. The difficulty lies in finding producers who not only understand the world of children but who also know how to give aesthetic value to the expression of this world.

425. Tavistock Clinic, The. *A Psychological Study of Film Production for Child Audiences*; London, Petroleum Films Bureau, 1952, 36 p.

An investigation, carried out by the staff of the Tavistock Clinic, of the effect of three films on road safety on primary schoolchildren. The films were viewed with considerable interest and appreciation by the children. However, those passages in which adults were too obviously trying to give children a lesson were much criticized. The experiment clearly showed that, in the production of children's films, it is desirable to maintain close contact with the children themselves. The success of a film seems to depend largely on whether children can enjoy it in liberty, can discuss it and voice their criticism afterwards. A second investigation was devoted to the result of the collaboration of children in the preparation and criticism of the scenario of a new road safety film. The children were evidently absorbed in finding solutions to different problems posed by the scenario. Boys liked to identify themselves with drivers of fast cars and fire engines, police, smugglers, etc.; girls with nurses, ambulance drivers and adult women who behaved sensibly and courageously.

426. Verdone, Mario. Il cinema per ragazzi e la sua storia. [Cinema for children and its history.] Rome, Edicine, 1953, 84 p.

A history of the cinema, from which it emerges that the recreational film for children is still in its early stages. This work deals, inter alia, with the educational need for films for children.

427. Verdone, Mario. I film per ragazzi a Venezia. [Children's films at Venice.] In: Cinema, Rome, (115), 15 August 1953, p. 62-65 (new series).

An analysis of the films presented at the International Festival of Children's Films in Venice, 1953, preceded by a commentary. "The children's film - according to the author - has not yet found its path. Its language is in process of development". "In this age of research and awareness, the aesthetic problem, important though it may be, is not the main concern. In fact, teachers and parents should be not so much concerned with knowing whether the film is artistically satisfactory (though this should obviously not be neglected), as with knowing whether it is adapted to the child".

428. Verdone, Mario. Realizzazioni e probleme del cinema per ragazzi. [Achievements and problems of children's cinema.] In: Stampa, Cinema, Radio per Ragazzi, Rome, 1952, p. 63-68.

The development of production and of legislation in Italy and elsewhere, with regard to films for children.

429. Vicente Gelabert, Enrique de. Cinematografo pro infantia. [Cinema for children.] Madrid, Consejo Superior de Protección a la Infancia, 1926, 14 p.

The author, a lieutenant-colonel of artillery, outlines a plan for the creation of a children's cinema which would counteract the damage caused by harmful films. He recognizes that, appropriately employed, the cinema is a valuable instrument in the service of childhood and civic education; he examines the possibilities of selecting usable material from the commercial cinema, the production of special films for children and the exploitation of children's cinema. The work ends with a conclusion, presented by Maria de la Rigada and Carmen Isern to the International Child Welfare Congress, and which was unanimously adopted.

430. Vinokurov, J. Po povodu detskogo hudožestvennogo filma. [The film for children.] In: Cinema Art, Moscow, (7), 1954, p. 117.

The author sets out a certain number of essential problems arising from the struggle to produce children's films that possess real ideological and artistic qualities. After mentioning a number of recent children's films, he goes on to discuss the essential problem: "the hero".

With regard to the film subject, the author considers that it is undesirable for the contents of children's films to be simplified or adapted for their use. Serious subjects, such as work, the community, one's native land, must appear in children's films. But such subjects must be treated in accordance with the age of the audience. The different conceptions of the subject cycle must penetrate the consciousness of the child as soon as possible; as the child gets older, his conceptions become wider, thus widening his horizon. Principles, system and selection are indispensable in the choice of subjects. There must inevitably be a gradation in the knowledge of the world, but serious subjects are necessary right from the beginning: this is the specific characteristic of children's films. In presenting this idea the author contests Makarenko's thesis, according to which the specific characteristic of children's literature does not lie in the choice of the subject, but in the manner of telling it.

The problem of the artistic treatment of a subject cannot be separated from the problem of play. Referring to Makarenko; the author states that the child, who first becomes conscious of the world through play, passes gradually from play to serious work. For this reason the author condemns the attitude of adults who regard children's play with condescension and who consider play as something non-authentic.

It is felt that it is this erroneous conception - i.e. considering that it is the artistic processes involved and not the choice of subjects that characterize children's films as such - which is responsible for the standard of certain films, such as "The Mysterious Treasure", "Fire over the River", "Our Street Gang" and several others.

Life offers enough heroic or romantic situations to make it unnecessary to invent artificial plots.

431. Vojtolovskaja, L. and Amasovič, A. (ed.) *Deti i kino*. [Children and the cinema.] Collection published under the literary direction of L. Vojtolovskaja and A. Amasovic, Moscow, State Film Publications, 1940, n.p.

This collection includes articles by nine authors, mainly film directors with experience of children's films. The object is to define several important problems connected with children's films: principles of interpretation, the composition of a scenario for children, the influence of the cinema on children, etc.

G. Točal - "Film Art for Children". The author considers that children's films, whatever their subject, must be absolutely accurate in relation to age and education. Each age has its peculiarities. Films for children at pre-school age must be very simple if they concern a fable, but fully documented if they relate to animals or natural phenomena. Films for older children must be heroic and romantic (e.g. "A white sail on the horizon" by Legošin and "A personal affair" by Razumnij). With films intended for young people one should not be afraid to tackle great moral problems (e.g. the Gorki trilogy by Donskoj). The world's classical heritage may be drawn upon (Schiller, Shakespeare, etc.). Točal feels that permanent companies of child actors should be organized; they would go on from one film to another without assuming a professional character too early.

A. Razumnij - "Preferred rôles". This article gives a general description of the author's experience with child actors. He feels that for children's rôles child actors should be used and that work with them should be carried out according to a "combined method": the children should first be entrusted to specialist educators to learn rhythmics, plastic arts and elocution; they should then go on to rehearsals which should always contain an element of play and improvisation by the children.

T. Lukačevič - "A five-year-old actress". Using the films "Gavroche" and "The foundling" as examples, the author describes an "association" method for work with child-actors. Children have the ability to pass from real life to imaginary situations which they "live" and take seriously. From this starting point, a method can be evolved which consists of "provoking" associations of sensations during rehearsals - these always remain play.

V. Jurenev - "The young cinema actor". Analysis of experience acquired during the making of the film "Spring Torrent". The author contests the necessity of creating permanent groups of child actors. He feels that such methods lead to uniform interpretation. It is essential to arouse a sense of humour, in keeping with the work in hand, and to preserve a spontaneous approach.

A. Ovanesova - "Pioneers". The author gives an account of the organization of the cinema journal for children "Pioner". The principle: authenticity of subject-matter. Function: to deal comprehensively with the life of all children in the Union. Contents: (1) general knowledge; (2) school and pioneer activities; (3) discussion of experience acquired by children in creative work. Particular interest has been added since the journal has been produced with sound. There is no lack of subjects: heroism, biography, etc.

T. Arusinskaja - "For the little ones". Analysis of experience of film production for children at pre-school age; a plea for the system of "rehearsal play".

L. Vojtolovskaja - "A hero to come". An account of work on Razumnij's film ("Timour and his team"). A children's film scenario must be drawn from life and be close to the world of the child. There are different points of view about the way to direct child actors. Like Razumnij the author favours the "combined method".

A. Amasovic - "Children and the camera": The author discusses young amateur film-makers from the Pioneer House at Zagorie and from Pioneer Headquarters. It should be noted that certain children mentioned in the article as amateurs have since become cinema professionals: L. Sagalova and L. Dranovskaja (actresses) and S. Rastockij (Director).

A. Maksimova - "After the screening". A discussion of the influence of the cinema on children at different ages. Examples are shown of how children's impressions are reflected in their personal activities: drawings for pre-school children; letters, public reports and scenarios for schoolchildren.

432. Zazzo, René and Bianka. *Le concours international du film récréatif pour enfants*. [The international competition for a recreational film for children.] In: International Children's Centre, Courier, Paris, IV (5), May 1954, p. 235-258.

An account of the International Competition for a Recreational Film for Children held in Paris from November 1952 to March 1954. The purpose of the competition was to encourage the production of films suitable for children and to define the criteria of such suitability. Producers from 16 countries replied to the announcement of the competition issued by the International Children's Centre in November 1952. Out of the 90 films entered, 50 were retained for consideration by an International Working Committee composed of childhood and cinema specialists. These fifty films were assessed for two age-groups (children aged 7 to 9 and children aged 10 to 12) and presented to 1,473 schoolchildren in groups of some 150 children of the same age and sex. The votes of the children cast immediately after each performance were the only criteria taken into account in drawing up the prize list of the competition. Children's reactions during the screening were registered with apparatus specially designed to record the sounds, comments, and kinesthetic movements of the spectators. Mimic reactions were recorded by means of ultra-violet photographs. The votes were analysed by means of conversations with the children. The degree of silence and stillness during the screening is an indication of a favourable impression, while the degree of chattering and restlessness is indicative of a negative impression. The degree of excitement, more difficult to interpret, is likely to be a favourable sign on the part of boys and unfavourable on the part of girls. The comparison of the reactions with the pictures which brought them forth is made possible by the parallel graphic record of the continuous reactions and the sequence of all the pictures of the film. All these documents (votes, reactions, etc.) are classified by sex and age. For testing purposes, 40 adult persons were requested to express their opinion on the value of the films. A remarkable degree of agreement between the choice of the children and that of the adults was noted with regard to the films topping the list.

See also: nos. 4, 10, 13, 56, 65, 66, 69, 71, 96, 103, 143, 150, 169, 171, 193, 210, 212, 216, 229, 231, 233, 235, 258, 304, 362, 442, 447, 456, 458, 462, 464, 465, 466, 468, 471, 474, 475, 478, 479, 481, 484, 485, 487, 490, 491.

(d) CENSORSHIP AND LEGISLATION

433. Administrative Standing Commission on a Code of Ethics for the Motion Picture Industry, Censorship and Legislation. Tokyo, Eirin Kanri Iinkai Hokoku: Showa-32-nen Kamihanki, Shimo Hanki. [Report of the Commission: first and second half-years, 1957.] 1957-1958, 2 vols.

In the chapter on "Measures for Youth" (p. 14-23 of vol. 1 and p. 10-17 of vol. 2) this report recounts the activities of the Council of Motion Pictures for Youth and the Special Study Committee on Measures for Youth; and describes the recommendations concerning juvenile films, the designation of adult films, and contacts with the film industry.

434. Andreotti, Giulio. Censura e censure. [Censorship and censure.] In: Rivista del Cinematografo, Rome, XXV (12), December 1952, p. 2-5.

An account of the problems involved in films for children. The Government's acceptance of bills on the children's cinema, and positive aspects of these bills.

435. Castejon, Federico. La réglementation juridique des films pour l'enfance. [Legal regulations for children's films.] In: Actes du Congrès international sur la presse périodique, cinématographie et radio pour enfants, Milan, 19-23 March 1952. Milan, A. Giuffrè, 1953, p. 176-183.

A comparison of Spanish legislation governing admission of children to the cinema with similar legislation in other countries. The cinema has a strong hypnotic effect on children and may be a contributing factor in juvenile delinquency. It is recommended that censorship bodies should define their criteria for the establishment of age limits regarding admission to cinemas and to cultural events in general. Special censorship bodies should be established, composed of representatives of the church, schools, and civil government, to ban film scenes which are unsuitable for children. Bodies for the protection of morals, such as the Legion of Decency in the United States of America and the Roman Catholic Film Selection Board in Holland, should also be established.

436. Cimatti, Leone. I ragazzi al cinema. [Children at the cinema.] In: Aggiornamenti Sociali, Milan, (3), March 1952, p. 99-106.

Analysis of the figures and data provided by P. Le Moal (see no. 81), and by an inquiry carried out in Italy with 1,374 children between the ages of 7 and 16. Negative conclusions. An account of legislative and practical activity abroad and comments on the bill laid before Parliament by Mrs. Dal Canton.

437. Garcia Yague, Juan. La juventud y el problema de la censura cinematográfica. [Youth and the problem of film censorship.] In: Revista de Educación, Madrid, (53), December 1956, p. 68-70.

The author re-examines this very controversial problem, which - as inquiries prove - has not been satisfactorily resolved, arguments in favour of censorship being frequently contradictory. The author gives his definition of film censorship, and replies to three important questions: to what extent is censorship justified? What factors should be taken into consideration? Is censorship effective?

438. Keilhacker, Margarete. Berechtigung und Wirksamkeit des Jugendverbotes in der Sicht der Jugend. [Youth expresses its viewpoint on whether the exclusion of young people from some films is justifiable and effective.] In: Jugend und Film, Munich, January 1956, p. 1-8.

The opinions of young people were sought regarding the harmful influences of film and the regulations which they believe necessary. This is the report of an investigation among a number of young members of a Film and Youth group in Munich and an inquiry in Lübeck. The children generally believed that some films could be harmful for them and agreed that protective regulations were necessary. The general reason given was that gangster, adventure, and immoral films might lead to an imitation of criminal behaviour and to moral and sexual depravity. Some "bad" films mentioned were: "Lucretia Borgia", "The Sinner", "The Cabinet of Professor Bondi" and "She Danced only one Summer".

439.Keir, Gertrude. Le rôle, la nécéssité et la valeur d'une censure cinématographique. [The rôle, necessity and value of cinema censorship.] In: Revue internationale de filmologie, Paris, IV (14-15), July-December 1953; p. 179-198.

A consideration of the question of film censorship, with special regard to the youthful cinemagoer. The situation in England, where parents are principally responsible for deciding what films children may see, is discussed. With reference to a report by an official commission which recommended that expert committees be set up to select films for children, it is considered that the value of such action is questionable as long as so little knowledge is available on the influence of films on children. Continued research by psychologists and sociologists to test prevailing hypotheses about the influence of film on children seems more pertinent at this stage.

440.Lavies, Hanns-Wilhelm. Beiträge zur Frage der Jugendfreigabe von Filmen für Bestimmte Altersstuffen. [Problems concerning the approval of films for children in relation to age-groups.] Wiesbaden-Biebrich, Deutsches Institut für Filmkunde, 1958, 98 p. (Film und Jugend [Film and Youth] series, (4).)

Contains contributions by university professors, jurists, psychiatrists. Suggestions for more suitable age limits than those in force in the Republic of Western Germany are made and information on age limits in 19 European countries is given. The general opinion is that the harmful influence of the cinema has not yet been proven; on the other hand, attention is drawn to the positive aspects of its influence.

441.Lavies, Hanns-Wilhelm. Die Jugendzensuren in Europäischen Ländern. [Censorship of films for children in European countries.] In: Deutsches Institut für Filmkunde, Mitteilungen, Wiesbaden-Biebrich, (22), September 1953, 18 p., (stencilled).

A comparative survey of the criteria used in 18 European countries to judge the suitability of films for young people, and a tabulation of censors' decisions in each of these countries on a large number of feature films.

442.Lo Savio, Giulio. La censura cinematografica in Italia. [Film censorship in Italy.] In: Records of the Congress organized by CIDALC, Florence, 6-11 June, 1950.

An account, with notes, of legislative provisions concerning the cinema for children. In order to promote the production of films for children, financial and legislative advantages should be accorded.

443.Lox, Florimond. La legislation cinématographique à propos de la jeunesse. [Cinematographic legislation with regard to young people.] In: Rééducation, Paris, (101-102), July-September 1958, p. 1-12.

After the First World War, many countries adopted laws regulating the admission of young people to cinemas. Some of these provisions were influenced by over-hasty conclusions regarding the correlation between the cinema and juvenile delinquency. An outline of the most characteristic legislative provisions and criteria.

444.Lox, Florimond. La prévention légale et le cinéma. [Legal prevention and the cinema.] In: Revue internationale de défense sociale, Paris, 10 (3-4), July-December 1956.

This study outlines the boards of control of various European countries, together with criteria adopted. The author insists on the necessity for legal prevention, which should take into account the psychological differences between childhood, adolescence and adulthood. He recommends that there should be two levels of censorship, for the ages of 14 and 18.

445.Lox, Florimond. Problèmes d'une législation spécialisée. [Problems of specialized legislation.] Reports - International Meeting of Experts to consider the psychological, technical and social aspects of problems concerning the cinema and young people, Geneva, World Brotherhood, 1955, 11 p. (stencilled).

A survey of regulations in force in different countries concerning the protection of children and young people against the harmful effects of the cinema. Subjects dealt with include: the examination of films prior to screening; government film censorship; self-regulation by the industry; co-operation between authorities and private bodies; the functioning of film censorship boards; criteria of censorship; age limits; control with regard to the censor's decisions; sanctions; regulations concerning the selection of films suitable for children, and special children's screenings.

446. Lublinskij, P.I. Kinematograf i deti. [The cinema and children.] Moscow, Law and Life, 1925, 122 p. ("For the Protection of Children" series).

This work, written by a lawyer and educator, reflects a feature which was characteristic of the years 1920-1930, but which has still lost none of its importance: the concern of educators, parents and a large section of public opinion, regarding the harmful influence of many films and much cinema publicity on the morality of young spectators.

Studies of the measures likely to protect children against the bad influence of the cinema, and also of legislation and the use of censorship in a number of Western European countries and the Soviet Union since the October Revolution, are cited.

447. Marcussen, Else Brita. Films for Children in Scandinavia. In: American-Scandinavian Review, New York (1), 1957, p. 22-34.

A survey of the situation regarding: children and films in the Scandinavian countries, censorship regulations, cinema performances, production of children's films, and efforts to interest parents and teachers in the problem.

448. Mirams, Gordon. The New Zealand Film Censorship Regulations. In: Education - Wellington, New Zealand, 6 (1), February 1957, p. 15-18.

This article by the New Zealand Government film censor describes marked innovations in censorship legislation and practice, brought about by new regulations which came into operation at the end of 1956. The writer contends that these changes should be of particular interest to teachers, parents and all others who have any influence over film-going by children, because the basis of the New Zealand censorship system is that primary responsibility for deciding what films should be seen by children is assumed, not by the Government, but by parents and teachers. Suppression, in whole or in part, which once constituted the sole work of censorship, has been relegated to a comparatively minor place, the emphasis being much more on the new function of "guidance" and the classification of films according to the type of audience for which they are considered suitable. This change has come about through the legislative provision of a wide range of "recommendatory" certificates.

449. Mirams, Gordon. What do we Expect from the Film Censor? In: New Zealand Family Doctor, Auckland, 2 (1), 1958, p. 12-14.

A discussion on the part played by the modern film censor in reconciling the needs of children with the tastes of adults. The writer, who was New Zealand Government film censor, argues that provided there are adequate safeguards to protect younger and weaker members of the community, censorship should not hamper the film-maker any more than it hampers the writer, the painter, the sculptor, the dramatist or other creative worker from developing his medium and expressing himself freely.

450. Mohrhof, Siegfried. Bewertung von Jungendfilmen unter der Lupe. [A criticism of the choice of films for children.] In: Film-Bild-Ton, Munich, VI (1), April 1956, p. 28-30; 47-48.

Comparison between the results of a survey carried out at Flensburg among 2,000 schoolchildren between the ages of 12 and 15, concerning the film subjects they would enjoy, and the norms applied by the official censors to the choice of films for young people. The norms by no means correspond to the tastes of the public.

451. Peretti Griva, Domenico Ricardo. La réglementation juridique des films pour l'enfance. [Legal regulations for children's films.] In: Actes du Congrès international sur la presse périodique, cinématographie et radio pour enfants, Milan, 19-23 March 1952. Milan, A. Giuffré, 1953, p. 183-189.

A survey of Italian legislation governing the admission of children to the cinema and a brief discussion of legislation in force in other countries. At the time of writing a bill had been placed before the Italian parliament which would authorize the creation of a national council for film and youth. The council was to be composed of representatives of organizations for the protection of the family, educators, a psychologist, an author of children's books, a film director and a film critic, and it would have authority to decide on the suitability of films for children. Provision was to be made for restricting admission to cinemas of children under 14, or even under 18. Certain privileges were proposed for theatres showing films exclusively for children.

452. Portugal. O regime da assistencia de menores a espectáculos publicos. [Regulations governing the admission of minors to public entertainments.] In: Infancia e Juventude, Lisbon, April-June 1957, p. 12-16.
Spanish edition: Nueva ley sobre espectáculos y literatura para menores en Portugal [The new law on entertainment and literature for children in Portugal.] In: Revista de la Obra de Protección de Menores, Madrid, May-June 1957, p. 57-62.

Text of the decree-law adopted by the Portuguese Government, dealing with the attendance at public entertainments by minors, and setting up the

"Committee for the Examination and Classification of Entertainments", as well as the "Committee on Literature and Entertainments for Minors", 1 April 1957.

See also: nos. 10, 15, 58, 71, 106, 155, 193, 211, 212, 229, 232, 233, 237, 240, 283, 287, 290, 309, 330, 362, 398, 413, 415, 428, 458, 460, 469, 471, 475, 485, 487, 490, 491.

7. MISCELLANEOUS

(a) SPECIAL NUMBERS OF GENERAL PERIODICALS

453. Les ciné-clubs de jeunes. [Cinema clubs for young people.] In: Enfance, Paris, 1957, p. 195-419, (special number).

Preface by Henri Wallon; articles by: Henri Agel and Jean Delmas (Hommage à Jean Michel); Jean Michel (Les ciné-clubs de jeunes; Pour la création de ciné-clubs d'enfants). Reports on the activity of cinema clubs. Article by Hélène Gratiot-Alphandery (Sur les réponses au questionnaire). Interviews with: C. Autant-Lara - A. Bazin - G. Charensol - Christian Jaque - G. Cohen-Séat - L. Daquin - M. Delafond - J. Grémillon - H. Jeanson - Albert Lamorisse - R. Régent - G. Sadoul. Articles by: Etienne Souriau (Culture et cinéma); Etienne Fuzellier (Possibilités d'un enseignement du cinéma); André Beley (L'hygiène mentale au ciné-club de jeunes); Bianka Zazzo (Une enquête sur le cinéma et la lecture chez les adolescents). Appendices: Administrative information; Examples of model statutes for a cinema club for young people; addresses of the main groups of young people's cinema clubs.

454. Il cinema e i bambini. [The cinema and young children.] In: Bianco e Nero, Rome, III (8), August 1939.

An issue devoted to the results of an inquiry carried out among children at a Rome school. This number, which has an introductory note by Giuseppe Bottai and a foreword by Luigi Chiarini, contains the impressions of the children after the screening of the film "Scipio Africanus", presented in the form of school compositions.

455. (Il) Cinema e i giovani. [The cinema and young people.] In: Bianco e Nero, Rome, XVI (1-2), January-February 1955.

A collection of articles: Justice for young people, by Giuseppe Sibilia; Those who are not young and the cinema, by Sergio Frosall; Why is middle-class youth in Italian films so featureless? by Luciano Santitale; The university at the cross-roads, by Giancarlo Tesi. An issue devoted mainly to the portrayal of youth in films.

456. [Le] cinéma pour enfants. [Cinema for children.] In: Télé-Ciné, Paris, 8 (39), December 1953, 32 p. (special number).

This special number contains contributions by: (1) Macke, Claude - L'enfant a-t-il droit au cinéma? [Is the child entitled to the cinema?] (2) Salachas, Gilbert - Préhistoire du cinéma pour enfant. [Prehistory of the cinema for children.] (3) Marroncle, G. - L'animation des séances de cinéma pour enfants. [Directing cinema performances for children.] (4) Pialat, Henri - Problèmes économiques du cinéma pour enfants. [Economic problems of the cinema for children.] (5) Calvet, Jean - Cinéma, moyen d'éducation. [The cinema as a means of education.] Anonymous: (6) Cinéma pour enfants et perspectives d'avenir. [The cinema for children - the outlook for the future.] (7) Comment créer un ciné-club. [How to start a ciné-club.]

457. [Le] cinéma pour la jeunesse. [Cinema for young people.] In: Pour l'enfance, Paris, (13-14), May-August 1956, p. 1-61.

This special issue contains a detailed report on the Journée Nationale du Cinéma pour Enfants, organized at the Musée Pédagogique in Paris, on 18 March 1956, by the Mouvement national pour la défense de l'enfance. It includes articles on psychological and educational problems (dangers of bad films, juvenile delinquency, cartoon films), accounts of exchanges of views between the various committees, monographs and suggestions.

458. [Le] cinéma pour les jeunes en URSS. [Cinema for young people in the USSR.] In: Ciné-Jeunes, Paris, (12), 1957, p. 1-30.

Members of the "Comité français pour la jeunesse" took advantage of their visit to Moscow during the Sixth World Youth Festival, to ascertain the state of children's cinema in Russia. This publication contains the results of their inquiries concerning the place of the cinema in Soviet education, the types of films shown, the production of films, the organization of studios, cartoons and puppet films, the documentary series "Central Journal of the Pioneers", the distribution of films, young people's camera clubs and educational cinema. This panorama is completed by reproductions of scenes from an excellent Soviet film for children, "Cuk and Guek", and by some young people's opinions.

459. Communication and the Communication Arts. In: Teachers College Record, New York, 57 (2), November 1955, p. 59-149, (special number).

Although none of the twelve contributions deals specifically with the cinema and youth, many points of contact with this subject are found. Contributions by: Klapper, Joseph T. (Studying effects of mass communication), Schoemaker, Francis (Communication arts in the curriculum), and Forsdale, Louis (Helping students observe processes of communication).

A comprehensive bibliography is added.

460. Connaissance du cinéma. [Understanding the cinema.] In: Educateurs, Paris, (26), 1952, p. 3-14, (special number).

Contains contributions by (1) Agel, Henri - Le ciné-club au Lycée [The film club in the Grammar School]. (2) Chazal, Jean - Cinéma et délinquence juvénile [The cinema and juvenile delinquency]. (3) Sinoir, Guy - A propos de l'influence du cinéma sur la délinquence juvénile; quelques idées sur une enquête [On the influence of the cinema on juvenile delinquency; some ideas on a survey]. (4) Meinrath, Jacqueline - Le contrôle des films et la protection de la jeunesse [Film control and protection of young people]. (5) Legeais, Jean - Une expérience de ciné-club en Algérie: Studio jeunesse [A film-club experiment in Algeria: Youth Studio].

461. Die Deutsche Schule. [The Germans schools.] Arbeitsgemeinschaft deutscher Lehrerverbände, Hanover, Herman Schroedel, 50 (2), February 1958, 45 p., (special number: Film-Funk-Fernsehen).

A special number devoted to the cinema, radio and television. An article by Johs. Gerhard ("Gedenken zu einer erziehungswissenschaftlichen und schulpraktischen Auseinandersetzung mit den modernen Massenmedien") on the educational problems of modern means of information; an illustrated account of the negative and positive effects which the cinema may have upon children and adolescents by its very nature and because of the content of films; a series of practical suggestions for teachers, whose task is summarized under three headings: (1) since the uselessness of banning needs no further demonstration, the only reasonable and useful attitude on the part of teachers is to accustom children to use information media in moderation; (2) since the influence of information media on children begins at a very early age, the educator should take steps as early as possible to teach children to understand them and to form their own tastes in this field; (3) it is not always necessary to take information media as a point of departure or to be restricted to them when teaching children to understand what they see and hear.

Paul Heimann indicates the conclusions which may be drawn by educators and teachers from the current rôle of the cinema in society ("Die Funktion des Films in der heutigen Gesellschaft. Folgerungen für Erziehung und Unterricht"). The task of the school is to familiarize young people with the language of the cinema, in view of its social and cultural importance at the present time. Teachers should adopt a positive attitude towards recreational films, which constitute a very interesting source of experience for young people.

A detailed critical bibliography by Karl Heinrich on "the cinema and young people" ("Literatur zum Thema 'Jugend und Film'"), dealing particularly with German publications.

462. L'éducateur chrétien en face du cinéma. [The Christian teacher and the cinema.] In: Educateurs, Paris, January-February 1952, 132 p., (special number).

Articles by Claude Macke (Is there a children's cinema?) and by Paul Le Moal (The cinema and the physical and mental health of children).

463. [Der] Film als Erzieher. [The film as teacher.] In: Filmkunst, Vienna, (21), 1957, 38 p., (special number).

Papers presented at the Second International Filmology Week (Vienna 1956) on the theme "The Cinema as Teacher": Wolfgang Brudny: "Die Forderungen des Erziehers an den Jugendlichen" (What the teacher requires of young people); Albert Sicker: "Der Einfluss des Films auf das Seelenleben des Kindes" (Influence of films on the psychological life of children); Ellen Sierstedt: "Untersuchung über die Wirkung des Films auf Kinder" (An inquiry into the influence of films on children); Ludwig Gesek: "Die Bedeutung des Films für den Einzelnen. Ein Bericht" (Influence of films on the individual: a report); Peter Steigerwald: "Lohnt sich ein Kulturfilm?" (Does a cultural film pay?); Franz Zöchbauer: "Hat Filmerziehung durch die Schule Erfolg" (On the potential success of film education in schools).

464. Filmdebatt. Spesialnummer om barn og film. [Debate on films. Special number on children and film.] In: Filmdebatt, Oslo, (4-5), October 1954, 37 p.

Contains contributions relating to children's films in the four Scandinavian countries: articles by - (1) Germeten, Else - Nordisk barnefilmkurs [A Scandinavian film course]. (2) Marcussen, Elsa Brita - Superman, Tarzan, and children. (3) Siersted, Ellen - Med 1,000 danske børn i biografen [With 1,000 Danish children in the cinema]. A concise bibliography and a list of films suitable for children under 12 years of age are included.

465. Jugend und Film. [Youth and the cinema.] In: Filmkunst, Vienna, (19), 1956, 38 p., (special number).

Papers on the subject of "Youth and the Cinema", presented at the International Filmology Week (Vienna, 1954): Martin Keilhacker: "Grundzüge des Filmerlebens der Kinder und Jugendlichen in der ausgehenden Kindheit und beginnenden Pubertät"; [The fundamentals of cinematographic experience of children and adolescents at the stage of puberty]; J.M.L. Peters: "Ziel und Wege der Filmerziehung"; [The goal and methods of cinematographic education]; Edith Rauser: "Wiens Jugend und der Film" [Viennese Youth and the Cinema]; Mary Field: "Die britische Jugendfilmarbeit" [Films made by British youth]; Alois Eder: "Filminteressen Elf-bis Vierzehnjähriger" [The interest of the cinema for young people from 11 to 14]; Karl Eiland: "Der Westdeutsche Schulfilm" [Films for schools in West Germany].

466. Jugend und Film/Jeunesse et cinéma/Gioventù e cinematografia. [Youth and cinema.] In: Pro Juventute, Zurich, XXXIV (2-3), February-March 1953, p. 41-128, (special number).

Contains the following articles: Edwin Arnet: Film und Jugend [Youth and the cinema] (p. 45-46); B. Neidhart: Film und Jugendschutz [The cinema and the protection of youth] (p. 46-50); Herbert Fischer: Film und Jugendkriminalität [The cinema and juvenile delinquency] (p. 51-54); Hans Zulliger: Der Einfluss des Filmes auf die kindliche Seele [Influence of the cinema on the mind of the child] (p. 55-57); D. Brinkmann: Richtlinien für gute Kinder und Jugendfilme [How should good films for children and adolescents be produced?] (p. 58-62); Fritz Bachmann: Film und Schule [The cinema and the school] (p. 63-65); Albert Schwartz: Kinder im Kino [Children at the cinema] (p. 66-69); Bruno Knobel: Warum geht der Jugendliche ins Kino? [Why does the adolescent go to the cinema?] (p. 70-73); Heinrich Fueter: Jugend und Film: Eine Stellungnahme [Youth and the cinema: A standpoint] (p. 74-75); J.R. Schmid and Hans Chresta: Pro und kontra Jugendfilme [The pros and cons of films for children] (p. 76-82); Hans Chresta: Tätigkeit der Arbeitsgemeinschaft für Jugend und Film in der Schweiz [The activities of the "Youth and Cinema" working parties in Switzerland] (p. 88-90); Various authors: Stimmen aus Eltern-, Lehrer- und Erzieherkreisen [Opinions of parents, teachers, and educational circles] (p. 83-87); Georges Panchaud: Les jeunes au cinéma [Young people at the cinema] (p. 97-102); Jean Brocher: De l'enfant sur l'écran à l'enfant dans la salle [From the child on the screen to the child in the audience] (p. 102-108); Sergio Jacomelia: Cinematografo e delinquenza minorile [The cinema and juvenile delinquency] (p. 109-117).

467. [Les] journées d'études de Madrid sur l'éducation cinématographique. [Study sessions on cinematographic education, Madrid.] In: Revue internationale du cinéma, Brussels, 4 (13), 1952, 72 p.

An issue devoted to the study sessions on film education organized in 1952 in Madrid by the International Catholic Film Office. The first part concerns film education for youth (Agel, Claude, Peters, Souren, Laspina, Lindsay and Fagan); the second part concerns the education of the élite; and the third part, that of the masses. The official conclusions of these study sessions are, in particular, the following: a place must be made for the cinema in the teaching of the humanities; film education lessens the moral risk of cinema attendance; experiments carried out up to now show that it is possible to reduce the frequency of cinema attendance by young people by arousing their critical sense.

468. Kind und Film. [Child and film.] In: Pädagogische Welt, Donauwörth, (7), July 1955, p. 337-390, (special number).

Contributions by Keilhacker, M. - Der Film als Erzieher [The film as educator]; Heinelt, Gottfried - Zur Ausdrucks - und Eindrucksqualität der Films [The expressive and impressive qualities of film]; and Aibauer, Rosa - Film und Filmschaffen sozialkundlich gesehen [Film and film production from a sociological point of view].

Professor Keilhacker discusses both the negative effects and the educational possibilities of films. Among the negative effects he mentions the fact that certain films confront children with situations which they are too young to assimilate, that the uninterrupted stream of sensational events and the superabundance of accoustical and optical effects usually present in films renders children incapable of appreciating descriptive passages calling for concentration and mental activity, and that young audiences are often exposed to a portrayal of reality which may be distorted or even completely false. Heinelt compares French and American films, with a view to determining to what extent the film expresses the spirit of the age, national character and a philosophy of life. Rosa Aibauer discusses, on the basis of her experience, how film education can be integrated with social studies.

469. Mass Media and Education. In: National Society for the Study of Education, Yearbook (53) Part II, ed. by Nelson B. Henry, Chicago, The University of Chicago Press, 1954, 290 p.

Dr. Edgar Dale introduces this three-section yearbook dealing with the purpose, scope, effects, group responsibility and rôle of the teacher in mass media. Section I consists of a discussion by Fred S. Siebert of "The Rôle of Mass Communication in American Society", delimiting authoritarian, libertarian, communist and social responsibility theories of mass media functions. R.W. Wagner ("Motion Pictures in Relation to Social Controls") discusses content, social responsibility and censorship. In Part II, W. Schramm ("Procedures and Effects of Mass Communication") outlines the elements of, rôle of, experience in, conditions for, and effects of mass communication. F. Fearing ("Social Impact of the Mass Media of Communication") discusses theories of communication, the situational factors, reinforcement and transmission of existing value systems, problem solving and acquisition of new experiences, evasion of content, and lists generalizations. In Part III, E. Dale writes on "Teaching Discrimination in Motion Pictures"; B.J. Blakely outlines the interaction of "The Citizen and the Mass Media". Bibliographies are appended to each chapter.

470. Psychologische bijdragen tot de filmproblematiek. [Psychological contributions towards solving problems of the cinema.] In: Nederlands tijdschrift voor de psychologie en haar grensgebieden, Amsterdam, VIII (2), 1953, p. 83-200 (special number).

Papers and psychological studies by: A. Querido: "De dadels van Hassan" (The dates of Hassan); René Micha: "De cinematografische waarheid" (Cinematographic truth); P. Th. Hugenholtz: "Het moderne cultuurproduct: De Film" (The cinema, product of modern culture); J.M.L. Peters: "Psychologische processen bij het zien van een film" (Psychological processes of watching a film); S.J. Popma: "In de ban van de bioscoop" (The obsession of the cinema); W.A. Hart: "Een inleidend onderzoek tot het probleem film en jeugd" (Introduction to the problem of the cinema and youth).

471. Regard de l'enfance. [The gaze of childhood] In: Ciné Club, Paris, (5-6), March-April 1951, 26 p. (special number).

Contains contributions by: (1) Agel, Henri - Ces enfants [These children]. (2) Chantry, Marcel - L'écran est un miroir [The screen is a mirror]. (3) Chanois, J.-P. - Une fenêtre magique [A magic window]. (4) Rave, A. - L'école buissonnière ou l'école des parents [Playing truant, or the school for parents]. (5) Delmas, J. - Alice au pays des merveilles ou les chemins de la vie [Alice in Wonderland, or the paths of life]. (6) Storck, H. - Les problèmes de la production [Production problems]. (7) Chazal, J. and Chargelegue, J. - Le cinéma influence-t-il l'enfance délinquante? [Does the cinema influence delinquent youth?] (8) Gratiot-Alphandery, H. - L'enfant devant l'écran [The child before the screen]. (9) Lambert - Expériences étrangères [Foreign experiences]. (10) Sonika Bo - L'enfant a-t-il besoin de cinéma? [Does the child need the cinema?] (11) Michel, J. Quand les enfants disent ce qu'ils pensent [When children say what they think]. (12) Chantry, M. - Pour un public jeune et populaire [For a young and popular public]. (13) Michel, J. - Il n'y a pas de films d'enfants [There are no films for children].

472. Spielfilm und Unterricht. [The entertainment film and education.] In: Filmkunst, Vienna, (11), 1953, 49 p. (special number).

Articles on the relationship between the entertainment film and education, by Ludwig Gesek: Wie sieht der Jugendliche den Film und wie soll er ihn sehen? [How does an adolescent look at films and how should he look at them?]; Adolf Huebl: Welche Lehrgegenstände sollen und können sich mit dem Spielfilm beschäftigen? [Which branches of education could and should be concerned with entertainment films?]; Walter Hillis: Kritische Bewertung und Verwertung der Spielfilme im Unterricht [Appreciation and utilization of the entertainment film in education]; Edith Rauser: Erfahrungen mit den Filmdiskussionen für die Jugend [Experiences with the discussion of films for young people]; Franz Haussler: Filmdiskussion zum Film "Der Schatz der Sierra Madre" [Discussions of the film The Treasure of Sierra Madre]; Gertrude Behringer: Die pädagogische Begründung des Filmverbotes für Jugendliche [Educational grounds for the prohibition of films to young spectators].

Bibliography on "The entertainment film and youth".

473. Témoignages sur le cinéma et l'éducation. [Opinions on the cinema and education.] In: Cinéma éducatif et culturel, Rome, (10-11), July-October 1955, 58 p. (special number).

Contains contributions by: (1) Basdevant, André - Témoignages sur le cinéma et l'éducation [Opinions on the cinema and education]. (2) Deherpe, Raoul - Nécéssité d'une culture cinématographique [The need for cinematographic culture]. (3) Rave, A. - Ciné jeunesse [Ciné-Youth]. (4) Bourges, Maurice - L'éducation cinématographique dans les milieux des jeunes ouvriers [The cinematographic education of young workers]. (5) Tienda, Henri de - Film et culture aux prisons [Films and culture in prisons]. (6) Feraud, P. - Les long métrages en version originale et la connaissance de l'étranger [Full-length films in the original version, and knowledge of foreign countries]. (7) Georgin, B. - L'activité culturelle du cinema scolaire à l'Académie de Paris [The cultural activity of the school cinema at the Academy of Paris]. (8) Moguy, Léonide - Le rôle du cinéma social [The part played by the social cinema].

474. Žurnal, "Iskusstvo Kino". [Cinema Art.]
In: Cinema Art, Moscow, (10), 1935, (special number).

This number is entirely devoted to children's films. The first article "A great art for small spectators" takes into account the importance of the films for children in Soviet cinema art, and its independent character.

E. Švarc's and Olejnikov's scenario "Lenočka and the grapes" is also published, as well as an extract from Pagnol's scenario "Merlusse", an article by S.S. Gincburg, devoted to Pagnol's work, and a series of articles on theoretical and practical problems of Soviet children's films.

In "Art and Play", G. Ročal is concerned with certain problems of pre-school cinema: the scientific use of films already in existence, a study of the child at play and a definition of the dramatic art problem. The possibilities offered by the theatre and pre-school cinema are compared. In "Looking for a hero", Novogrudskij notes that the cinema has a more powerful influence on children than any other form of art. Children have a very acute sense of any deficiency in the representation of a character, and thus the more competent performance of an actor playing a "bad" rôle may exert a stronger emotional influence than the performance of a "good" character. The author insists on the necessity of creating expressive characters for the children's cinema, and of ensuring that the interpretation of the character is beyond reproach. He considers that child characters should be played by child actors. The art of the actress Zejmo is cited as the exception that proves the rule.

The problems discussed by R. Katzman in the article entitled "A great educator" - on the necessity of teaching the history of the cinema in schools - are still valid for the present day. Such instruction has a direct value in that children who are unacquainted with the historic past can learn a great deal from films such as "Battleship Potemkin" (Eisenstein), "The Mother" (Pudovkin) etc. The study of the history of the cinema in literature classes plays an equally important part. Instruction may take different forms; courses, questionnaires, etc. The best films should be included in the syllabus just as literary works are. All these measures will serve to reinforce the educational scope of the cinema.

In "Films for children", I. Popov contests the then current definition of the specific character of children's films, based mainly on the specific characteristic of form of perception. The author believes that one should consider first of all the artistic value of films and that the particular forms of perception involved should be of secondary importance. With regard to the adaptation of factual topics in children's films, the author, referring to the example of popular art, stresses the necessity of bringing out a positive feature of the hero's character. Dramatized characters must be simple, but strong in their simplicity.

The issue also contains a report of a survey carried out among children of pre-school age, with a view to selecting young film actors. K. Gevrjušin's article "Be prepared" tells of experience with the documentary film-journal for children "Pioner". In "Stories in images on the screen", V. Solev discusses the use of filmstrips in work with children and the similarities between filmstrips and films.

See also: nos. 53, 254.

(b) CONFERENCE REPORTS: HANDBOOKS OF ORGANIZATIONS, ETC.

475. Actes du Congrès international sur la presse périodique, cinématographie et radio pour enfants, sous le haut patronage de l'Unesco, Milan, 19-23 mars 1952. [Records of the International Congress on the periodical press, cinematography and radio for children, under the patronage of Unesco, Milan, 19-23 March 1952.] Milan, A. Giuffrè, 1953, 329 p.

The part of this report devoted to film includes the following lectures and reports: (1) Petrucci, Antonio (Films éducatifs et films pour l'enfance/ Educational films and films for children); (2) Wohlrabe, Willy (Problèmes techniques et artistiques du film pour enfants et l'expérience allemande/ Technical and artistic problems of films for children, and the German experience); (3) Banfi, Antonio (L'aspect social du cinéma en tant que spectacle/ The social aspect of the cinema, seen as spectacle); (4) Lunders, L. (Les conditions d'une enquête sur l'influence des films sur l'enfance/ Conditions of a survey on the influence of films on children); (5) Mergen, Armand (Cinéma et hygiène mentale/ The cinema and mental hygiene); (6) Zazzo, René (Le niveau mental et la compréhension du cinéma/ Mental level and understanding of the cinema); (7) Musatti, Cesare Les processus psychiques activés par le cinéma/ Psychic processes activated by the cinema); (8) Calo, Giovanni (Le cinéma et l'éducation intellectuelle/ The cinema and intellectual education); (9) Meylan, Louis (Le cinéma et l'éducation morale/ The cinema and moral education); (10) Castejon, Federico (La réglementation juridique des films pour l'enfance/ Legislation concerning films for children); (11) Griva, Domenico Riccardo Peretti (La réglementation juridique des films pour l'enfance/ Legislation concerning films for children); (12) Caparros, Morata J.B. (Cinéma et éducation morale/ The cinema and moral education); (13) Sinoir, Guy (Les corrélations entre le cinéma et la délinquance juvénile/ Correlations between the cinema and juvenile delinquency); (14) Chazal, Jean (Les corrélations entre le cinéma et la délinquance juvénile/ Correlations between the cinema and juvenile delinquency).

476. Albiero, Giuseppe. Si sta facendo qualcosa per la nostra gioventù? [Is anything being done for our youth?] In: Il Regno, Bologna, (12), December 1956, p. 18-20.

A record of seminars organized by the experimental centre for cinematography in collaboration with the production company "Titanus". Comments on the present state of the problem of cinema and youth in Italy.

477. Cain, C. and Vannoey, R.C. The Film Teacher's Handbook 1957-1958. Annual Journal of the Society of Film Teachers. London, Society of Film Teachers, 1957, 115 p.

This yearbook and handbook of the "Society of Film Teachers" in England (a teachers' organization for the promotion of film education, mainly in schools) gives a programme of film education for primary, secondary modern and grammar schools. It includes a list of films suitable for discussion in the classroom, with suggested themes for discussion.

A bibliography of works about films for young people, a list of films made by young people, a guide for discussion of certain types of film, a membership list, and other information, complete this handbook.

478. Children's Films: A Symposium. New Delhi, Ministry of Information and Broadcasting, Government of India, June 1955, 39 p.

A summary of the papers presented during a symposium on children's films organized at New Delhi on 11 October 1954 by the Indian Ministry of Information and Broadcasting. Also contains the texts of various talks, some of them broadcast, on the same subject. S. Radhakrishnan underlines in an "Inaugural Address" (given on 24 December 1953 at New Delhi, on the occasion of the second exhibition of films for children) the influence which the cinema may exercise on the child by offering examples of strength of character, bravery, heroism and nobility.

R.R. Diwakar examines the influence of the cinema on the mind of the child (Films and the child mind), M.V. Krishnaswamy points to experiments made in England in children's films (British experiment in children's films). P.K. Atre (What are children's films?) stresses that the most dangerous films are those which give a false picture of life. Films for children should accord a large place to spiritual values. J.S. Bhownagary (Social importance of children's films) examines experiments carried out in England, the Soviet Union, Czechoslovakia, Denmark, etc., and draws conclusions concerning the way of approaching the problem of children's films in India. Lastly, Mary Field makes one or two brief comments on children's films.

479. Cinema e gioventù: dodici convegni di studio nelle citta italiane. [Cinema and youth: twelve study sessions in different Italian towns.] In: Bianco e Nero, Rome, XVII (11-12), November-December 1956.

An introduction devoted to the organization of these sessions is followed by papers delivered by Michele Lacalamita, President of the Experimental Centre for the Cinema, at the opening session of the Rome Congress, at the Campidoglio, on the relationships between the cinema and youth, and by Antonio Ciampi, Director of SIAE, on economic problems and on specialized production for young people; these papers illustrate the problems which emerge at the national and international levels. This publication also includes an analysis of two works on the same subject by Henri Storck and Edgar Dale, together with a bibliography.

480. Colini Lombardi, Pia. Inchiesta sulla cinematografia per ragazzi. [Inquiry into cinema for children.] In: Ragazzi d'Oggi, Rome, (1), December 1950, p. 17-19.

A general survey of the studies carried out in connexion with this problem at the International Study Conference (Venice, August 1950). Pointers and suggestions concerning the solution of the problem of cinema for children at the national level.

481. Film Education of Youth. Report of an international conference on film education of youth under the auspices of World Brotherhood, Amsterdam, 22-24 November 1957, 28 p., (stencilled).

The report of a conference of experts on film education of youth. Papers by L. Lunders: "L'éducation cinématographique et les relations interhumaines"; [film education and human relations]; J.M.L. Peters: "The domain of film education; Stanley Reed: "Film education in schools"; B. Alexandre: "Education cinématographique extra-scolaire" [Out-of-school film education]; Siegfried Mohrhof: "Möglichkeiten der Produktion und des internationalen Austausches von filmkundlichen Arbeitsmaterial" [Possibilities of the production and international exchange of filmological material]. At the end of this conference, various resolutions were adopted, regarding the usefulness of film education, its content, the rôle of the school, and the training of teaching staff.

482. Film i omladina. [The cinema and youth.] Lectures and discussions held on 3, 4 and 5 December 1956, at Novi Sad, Yugoslavia. Belgrade, Novi Dani, 1957, 229 p.

Includes contributions by Afrić, Vjekeslav (Film culture and youth); Vasić, Zivorad (Favourite heroes and actors with children between 10 and 14 years of age); Dordevic, Jovan (The attitude of parents to their children's visits to the cinema); Makavejev, Dušan (The popularity of special types of film with children); Brenk, France (Four methods of investigating the influence of film on youth); Sebek, Levin (Which films are preferred by delinquent and non-delinquent youths?); Vrabec, Miroslav (The film image and the visual culture of pupils); Foht, Ivan (The possibility of aesthetic education through film); etc.

483. Filmska kultura mladih. [Film culture and young people.] Savet društava za staranje o deci i omladini Jugoslavje [Federation of Children's Welfare Organizations of Yugoslavia.] In: Savremena škola (Modern school), Belgrade, 1958, 178 p. (With list of contents annotated in English and French.)

Includes the following articles: Vladimir Petrić (Film culture as a part of general education and knowledge of the arts); Blaženka Mimica (Cinema, school and the free time of children); France Brenk (Problems of film education and instruction); Miroslav Vrabec (Some problems of identification among filmgoers); Dušan Makavejev (The film and the dream-world of childhood); Baja Bajić (An inquiry into the way in which children from rural and urban districts understand children's films); Jovan Dordević (Favourite films of rural children); Velibor Urosević (Teachers' attitudes to films); Lepa Živanović (How do rural children between the ages of 12 and 14 understand films?); Milenko Karanović (What do rural parents think of films?); Nikola Kovačević (Use of the film in the family and at home); Radomir Makarić (An inquiry held among children after the International Film Festival at Voyvodina); Radovan Ivančević (Is it dangerous for children to see cowboy and gangster films?).

484. IV festival dei film per ragazzi. [IVth Festival of films for children.] In: Ragazzi d'Oggi, Rome, (9), September 1953, p. 17-21, 24.

Report of the meeting of children's film experts held on the occasion of the IVth Festival of Films for Children (Venice, August 1952), and which arrived at the following definition: a film adapted to the mentality and to the healthy needs of children, conceived and executed specially for a child audience.

485. Katholieke filmactie, Belgie: Handboek van de film voor kinderen. [Handbook on films for children.] Brussels, Dienst "CEDOC", n.d., 46 p.

An examination of the criteria applicable to the choice of films for children and the organization of film shows for young people. An outline of regulations governing children's film shows and an examination of the legislative provisions in this field. A list of films for children.

486. Petrucci, Antonio. Il symposium per lo studio della "Miranda Prorsus". [Seminar for the study of "Miranda Prorsus".
In: Rivista del Cinematografo, Rome, XXXI (5), May 1958, p. 148-155.

A summary of the study sessions organized by the "Ente delle spettacolo" and the "Istituto universitario Mendel" (Rome, April 1958), on the encyclical "Miranda Prorsus". Papers read by eminent specialists on the cinema and youth, from the educational, psychological and social points of view.

487. Rencontre internationale d'experts sur les aspects psychologiques, techniques et sociaux des problèmes du cinéma et de la jeunesse. [International Meeting of Experts on the psychological, technical and social aspects of problems concerning the cinema and youth.] Luxembourg, 31 May-4 June, 1955.
Geneva, World Brotherhood, 1955, n.p. (stencilled).

Aspects psychologiques (Psychological aspects) (1) Rév. P. Valentini, S.J., Rome: Action immédiate du film sur les jeunes [Immediate effect of film on youth]. (2) Siersted, Ellen, Copenhagen: Influence immédiatement décelable au-dessous de 10 ans [Immediately discernable influence under 10 years]. (3) Heuyer, Georges, Paris: Influence immédiatement décelable au-dessus de 10 ans [Immediately discernable influence over 10 years]. (4) Keir, Gertrude, London: Influence lointaine décelable du film sur les jeunes [Remotely discernable influence of film on young people].

Aspects techniques (Technical aspects) (5) Pront, John, The Hague: Sélection dans la production courante [Selection from current production]. (6) Rév. P. Lunders, Léo O.P., Bruxelles: Utilisation des films adaptés aux différents niveaux d'âge [Utilization of films adapted to different age levels].

Aspects sociaux (Social aspects) (7) M. l'Abbé Bernhard Alexandre, Paris: Formes d'application pratiques [Forms of practical application]; (8) Keilhacker, Martin, München: Education cinématographique aux divers niveaux d'âge [Film education at different age levels]; (9) Lox, Florimond, Bruxelles: Problèmes d'une législation spécialisée [Problems of special legislation].

488. Sciascia, Ugo. I film per ragazzi. [Films for children.] In: Indice d'Oro, Rome, November 1951, p. 25-30.

A report and commentary of the international study sessions on children's films, and on national and international activities in this field.

489. Vorträge und Berichte der 2. Jahrestagung der Deutschen Gesellschaft für Filmwissenschaft. Der Film als Beeinflussungsmittel. [Papers and reports of the 2nd Annual Congress of the German Association for Film Science. Film as influencing medium.] Emsdetten, Verlag Lechte, 1955, 118 p.

Several of the papers deal with the cinema and youth: Keilhacker, Martin ("Die Filmeinflüsse bei Kindern und Jugendlichen und die Problematik ihrer Feststellung" / Influences of the cinema on children and adolescents and the problems connected with their determination;) Feldmann, E. ("Der Film als Kulturfaktor" / The cinema as a cultural factor.)

490. Winkler, Gerd. Handbuch Film und Jugend. [Handbook: Film and Youth.] Munich, Juventa-Verlag, 1956, 125 p.

Data on the activities of organizations in the Federal Republic of Germany which deal with questions of the cinema and youth; the main censorship regulations with reference to the protection of young people; a list of distributors of children's films, some practical hints; and a bibliography of some 60 titles relating to: history of the cinema, filmology, film language, the cinema and youth, the cinema and education, the protection of children against the danger of the cinema, and legislation.

491. Wissenschaftliches Institut für Jugendfilmfragen Film - Jugendpsychologisch Betrachtet [The cinema from the viewpoint of youth psychology.] Munich, Ehrenwirth Verlag, n.d., 76 p.

Contains contributions by: (1) Keilhacker, Martin: Der gegenwärtige Stand der Deutschen und ausländischen Forschung über Wirkungsweisen und Einflüsse des Films auf Kinder und Jugendliche [The present state of German and foreign research on the effects and influence of films on children and adolescents]; (2) Stückrath, Fritz: Die Rolle des Films im Leben der Jugend [The rôle played by the cinema in the life of young people]; (3) Luxenburger, Hans: Psychiatrische und heilpädagogische Fragen des Films [Psychiatric and therapeutic-educational questions concerning films]; (4) Krause-Ablass, Margarete: Entwicklungs-psychologische Gesichtspunkte und praktische Erfahrung als Grundlage für die Beurteilung von Filmen für Kinder und Jugendliche [Psychological considerations concerning development and practical experience as a basis for the evaluation of films suitable for children and adolescents]; (5) Speidel, Edmund: Kurzreferat zum Paragraph 6 des Gesetzes zum Schutze der Jugend in der Öffentlichkeit, Forderungen und Beschlüsse der Jugendschutzbeauftragen der Länder und Vergleich mit dem gegenwärtigen Stand [Short report concerning paragraph 6 of the law relating to the protection of youth in public places; proposals and conclusions of the youth welfare delegates from the Länder, and a comparison with the present state of affairs.]

INDEX OF AUTHORS

[The References are to items in the bibliography]

Adler, Mortimer, J. 18
Administrative Commission on Motion Picture Code of Ethics 433
Agel, Henri 96
Aibauer, Rosa 129
Alberola Such, Ramón 264, 265
Albertini, Laura 130
Albiero, Giuseppe 476
Albright, Roger 285
Altavilla, Enrico 201
Amasović, A. 431
Amsler, Roger 308
Andreotti, Giulio 434
Association nationale du cinéma pour l'enfance 202
Ayfre, Amédée 115

Bailyn, Lotte 51
Banfi, Antonio 149
Basdevant, André 386
Bauchard, Philippe 387
Begak, B. 1
Behringer, Gertrude 52
Beley, André 150
Bellingroth, Friedhelm 203
Beran, Jan 354
Bertagna, L. 228
Bertin, Giovanni M. 388
Billström, J. 204
Blats, W.E. 54
Blumer, Herbert 205, 266
Boeck, A. de 309
Boldyreva, L.A. 389
Bosio, Luigi 55
Bossard, Robert 56
Bouman, J.C. 151
Bower, Robert (Mrs.) 206
Box, Kathleen 57
Brandt, Herman P. 131
Bricker, Harry 127
Brini, A. 207
Brinkmann, Donald 132, 310
Bruce, D.J. 256
Brudny, Wolfgang 152, 170, 208, 311, 364
Bruel, Oluf 209
Bruner, Jerome S. 188
Brychtova, V. 354
Buchanan, Andrew 312
Buhr, Wolfgang 210
Büring, H. 313

Cady, Jacques 308
Cahn, Paulette 153
Cain, C. 477
Caldano, Alberto 390
Caló, Giovanni 286
Canestrari, Renzo 14, 154
Canestrelli, Luigi 155
Capriolo, E. 108
Caruso, Ada P. 130
Casso y Romero, Domingo do 267
Castejon, Federico 435
Centro Italiano Femminile 211
Charters, Werrett W. 2
Chevallier, Jacques 314
Chiarini, Luigi 315
Cresta, Hans 58
Ciampi, Antonio 391
Cimatti, Leone 436
Cipriani Faggioli, Maria Luisa 316
Civardi, Luigi 212
Claude, Robert 317
Clostermann, Gerhard 268, 318, 319
Cochin, Marcel 320, 392
Cohen-Séat, Gilbert 3
Colini Lombardi, Pia 480
Commission on Educational and Cultural Films 4
Corbel, F. 107
Corradini, Umberto 5, 269
Cottone, Carmelo 287, 288
Council of Motion Picture Organizations 270
Cressey, Paul G. 189, 271
Crisanti, Pina 289

Dale, Edgar 41, 59, 116, 321
Dawson, Marjorie Granger 393
Debesse, Maurice 156
Decaigny, T. 213
Decji Filmski Klub 322
Deherpe, Raphaël 323
Department of Social Welfare and Community Development in Accra 60
Deprun, Jean 157
Descamps, J. 97
Diaz-Plaja, Guillermo 290
Di Majo, Carlo 272
Di Tullio, Benigno 291
Dolinskij, I.L. 6
Driel, A.A.E. van 122
Drillich, P.A. 324
Dussardier, Maurice 325
Dysinger, Wendell S. 214

Edinburgh Film Festival 394

Ekk, A.A. 326
Eiland, K. 313
Eiserer, Paul E. 158
Emery, Frederick E. 215
Evans, Frederick 190

Faugere, M.M. 81
Federation of Children's Welfare Organizations of Yugoslavia 7
Feldman, Erich 19
Feo, G. de 61, 191
Field, Mary 20, 395
Flesch, Gislero 273
Flik, G. 274
Flores d'Arcais, Giuseppe 159
Foerster, Oskar 292
Ford, Richard 8
Forman, Henry J. 192
Forter, Adolf 293
Fowler, George 188
Fraisse, P. 257
Frazier, Alexander 352
Frontali, Gino 216
Fulchignoni, Enrico 133, 160
Funk, Alois 161
Fusellier, E. 327

Gaddini, Renata 217
Galletto, Albino 162, 218
Galliard, Olpho 219
Garcia Yague, Juan 220, 437
Garmendia de Otaola, A. 328
Garrido Lestache, Juan 258
Gastaldi, Enrico 396, 397
Gel'mont, A.M. 21, 329, 398
Gemelli, Agostino 163, 164, 330
Gerhartz-Franck, Ingrid 134
Germeten, Elsa 359
Gerstenberger, Magdalena 399
Ghilardi, Agostino 484
Giacomelli, Ferruccio 275
Gibson, Harold J. (Mrs.) 62
Giraud, Jean 22, 63, 64, 226, 294, 400, 401
Glastra van Loon, F.H. 222
Glogauer, Werner 23, 165
Gonçalves, S. 9
Grall, Xavier 98
Graziani, Cesare 402
Gray, Barbara 65, 66
Greiner, Grace 331
Grigor'eva, A.A. 295
Gröder, Ursula 332
Gromov, J. 1
Guitton, R. 107

Hasse, Ulrich 333, 364
Hagemann, Walter 19
Handel, Leo A. 99
Hansen, H. Lund 248
Hart, W.A. 't 67, 68
Hauser, Philip M. 266
Have, Tonko, T. ten 100
Hedden, C.G. 334
Heinrich, Karl 10, 46, 223, 224
Heisler, Florence 225
Helier, Daniel 69
Henshaw, S. 226
Heuyer, Georges 135, 136, 151, 227, 228
Hills, Janet 229, 335, 403
Hiroshima Association of Juvenile Correction 70
Hochheimmer, Rita 336
Hodgkinson, A.W. 337, 338
Hodgson, Lena 339
Hoel, Nic. 404
Hoffmann, Hermann 230
Holaday, P.W. 259
Home Office 71
Hoshino, Choshaku 361

Indian Film Inquiry Committee 231
Inui, Takashni 340
Irgens, Hans Rutger 24
Itkyal, N.L. 72

Japanese Central Council on Youth Problems (ed.) 276
Japan - Ministry of Education 73, 74, 75, 76
Jessel, Oskar R. 77
Jimenez de Asua, L. 277
Jones, Dorothy B. 117
Juez Vicente, Julian 405

Kahnert, M.E. 232
Kämpfer, Winfried 341
Kandirin, B. 367
Karsten, Anitra 78
Keilhacker, Margarete 79, 101, 169, 233, 438
Keilhacker, Martin 11, 25, 166, 167, 168, 169, 170, 233, 342
Keir, Gertrude 26, 439
Kejlina, I. 12
Kempe, Fritz 296
Kerstiens, Ludwig 343
Kiselev, C.A. 297
Kister, G. 367, 406
Klapper, Joseph T. 27
Kobayashi, Kaoru 344
Kubenka, Max 234
Kulik, Adam 407

Lacis, A. 12
Lahy-Hollebecque, Marie 408
Lalande, Hélène de 279
Lammers, Paul 170
Lanocita, Arturo 345
Lanoux, Armand 235
Lanz-Stuparich, Maria 80
Laporta, Raffaele 298, 346, 347
Lavies, Hanns-Wilhelm 278, 409, 440, 441
League of Nations Advisory Committee on Social Questions 193
Lebovici, S. 151, 226, 227
Lehman, Margaret 348
Lehnemann, Heinrich 349
Leites, Nathan 128

Le Moal, P. 81, 279
Lensing, Adolf 350
Lercaro, Giacomo 171
Leroy-Bousson, A. 172, 173
Lewin, William 351, 352
Lhotsky, Jaromir 410
Liehm, A.J. 411
Lindsey, Ben B. 280
Liška, Miroslav 353, 354
Lo Savio, Giulio 442
Lox, Florimond 236, 443, 444, 445
Lublinskij, P.I. 446
Ludman, René 237
Lunders, Leo 13, 28
Luxenburger, Hans 238
Lyness, Paul I. 102

McCullough, Constance 355
McIntosh, Douglas M. 82
Maggi, Raffaello 239
Maggio, Joseph B. 356
Makarenko, A.S. 357
Manvell, Roger 103, 240
Marcus, H.L. 358
Marcussen, Elsa Brita 359, 447
Marquis, Donald 226
Martin, David 215
Marzi, Alberto 14, 174
Maucorps, P.M. 175
May, Mark A. 198
Mayer, Jacob P. 104, 241
Melies, M.C. 137
Menzel, Josef 412
Menžinskaja, Ju. 360
Metzger, W. 242
Meylan, Louis M. 299, 300
Mialaret, G. 137
Michard, H. 281
Mikakawa, Kikuyoshi 361
Miller, V.L. 226
Mirams, Gordon 15, 118, 119, 120, 121
362, 413, 448, 449
Mizutani, Tokuo 16
Mohrhof, Siegfried 363, 364, 450
Montmollin, G. de 257
Morin, Edgar 105, 243
Morris, Norval 282
Morrison, John 41
Moss, Louis 57
Muarav'ev, I. 367
Muller, H.S. 122
Municipal Council of Deputies and Workers of Kiev 414
Muñoz Fernandez, Pedro 301
Mura, A. 365
Musatti, Cesare 176
Muth, Heinrich 29

Negaki, Teiichi 106
Nahabedian, Vaskey (Mrs.) 62
Nath, Mahendra 415
Ness, Einar 359
Nozet, Hugues 30

Oietti, Pasquale 366
Osaka Prefecture Association of Juvenile Correction 83
Oskolskij, A.P. 326

Paderni, S. 34, 89
Paramonova, K. 416
Parrot, Philippe 107
Patel, A.S. 84
Paulsen, Käthe 260
Pelizzi, Camillo 177, 302
People's Commissariat of Instruction of the RSFSR 417
Peres, B. 367
Peretti Griva, Domenico Ricardo 452
Perlman, William J. 17
Perron, Roger 178
Peters, Charles C. 123
Peters, J.M.L. 122, 368, 369
Peterson, Ruth C. 194, 195
Petrucci, Antonio 418, 486
Philippon, O. 244
Pitta, A. 108
Polonskij, M.M. 297
Ponzo, Ezio 138
Portugal 452
Pradella, Giulio 419
Preston, M.I. 245
Preuss, K. 268

Raths, L.E. 196
Rebeillard, Monique 85, 261
Redano, Ugo 283
Redslob, E. 207
Reed, Stanley 370
Rey, André 139
Reymaker, J. de 31
Roessler, E. 140, 303
Roessler, W. 140, 303
Rondi, Gian Luigi 420
Rosen, I.C. 197
Rosenthal, Newman H. 371
Ruckmick, C.A. 214

Sacchetto, Aleardo 421
Salvi, Giovanni 422
Santinello, Giovanni 372
Schiavi, Alessandro 304
Schottmayer, Georg 181
Schubert, Klaus 373
Sciascia, Ugo 374, 488
Scott, W.J. 86
Sekerak, Robert M. 87
Sekino, Yoshio 375
Seton, Marie 376
Shoemaker, Francis 377
Shuttleworth, F.K. 198
Sicker, Albert 245
Siegel, Alberta Engvall 246
Siersted, Ellen 247
Sijmons, A.H. 122
Simson, W.A. 251, 252, 253
Sinoir, Guy M. 284

Skoleinspektoren i Hamar 88
Smith, E.M. 93, 110
Šnejder, M. 141
Society for the Study of Film Education in Japan 378
Soriano, Marc 142
Spinat, P. 107
Stoddard, G.D. 259
Storck, Henri 423
Stückrath, Fritz 32, 179, 180, 181, 249, 305, 379
Sutermeister, H. 306

Tarroni, Evelina 33, 34, 89, 109, 143, 182, 183, 250, 262, 263, 380, 424
Tavistock Clinic, The 425
Thrasher, Frederick M. 271
Thurstone, Louis L. 194, 195, 199, 200
Tol' B.H. 381
Tønnessen, H.A. 90
Trager, F. 196
Traversa, Carlo 91
Tröger, Walter 35, 382

Urickij, N.Z. 307, 383

Vandromme, Pol 124
Vannoey, R.C. 477
Verdone, Mario 384, 426, 427, 428
Vicente Gelabert, Enrique de 429
Vincent, Carl 49
Vinokurov, J. 430
Volpicelli, Luigi 92
Vojtolovskaja, L. 431

Wagner-Simon, Th. 184
Wall, William D. 93, 110, 251, 252, 253
Wallon, Henri 185
Ward, J.C. 94
Warshow, Robert 125
Wasem, Erich 36, 37, 126
Wieringen, H. van 122
Winkler, Gerd 364, 490
Witty, Paul 127
Wolfenstein, Martha 128
Wölker, Herbert 186
Wróblowa-Koblewska, Janina 407
Würth, Elizabeth 254
Wyeth, Ezra R. 111

Zanotti, Milena 112
Zazzo, Bianka 95, 113, 144, 145, 146, 255, 432
Zazzo, René 95, 113, 146, 147, 148, 432
Zieris, Franz 187
Zöchbauer, Franz 114, 385

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